

## sex and violence to progressive writing

by Brendan Kelly

Fortunately *The Gazette* is not the only show in town. Contrary to popular Anglophone mythology, there are three other daily newspapers in our city. They range from the populist sensationalism of the largest, *Le Journal de Montréal* (with a circulation of roughly 320,000) to the academic elitism of the smallest, *Le Devoir* (circulation only 40,000). Somewhere between the two poles is the somewhat-better-than-Gazette-quality *La Presse* (whose circulation is approximately equal to the *Gazette's* at 200,000).

Housed in the city press centre — Old Mon-

newspaper was created in a way that it would be independent of the parties to better fight or support them.

"Therefore, throughout *Le Devoir's* history, we were considered a bit like an independent political party.

"We don't present candidates but we support them sometimes, according to the circumstances, the programmes and our humour."

Leclerc was confident that though *Le Devoir's* readership was small, it was read by politicians, academics and the people in the Québec media.

Daniel Marsolais, a journalist covering media and communications for *La Presse* disagreed.

*Presse* reporter gave the most homogenized-suburban answer.

Raymond reflected the down-to-earth pragmatism of *Le Journal*.

"If I were entering university today to study journalism, I would be worried because there are not so many jobs. The newspapers are disappearing rather than being born. Since the disappearance of *Montréal Matin*, I've known excellent journalists from *Montréal Matin* who still haven't found work in the journalistic milieu (some found work elsewhere) because there are no openings... the market is already saturated and it's not very encouraging for young people who have ambition to follow a career as a journalist."

Even though *Le Devoir* descends into cerebral silliness sometimes, it's still the best paper in town (it's better than anything in Canada actually, excepting the *Globe*



tréal — are *Le Devoir* and *La Presse*, while the youngest paper, *Le Journal*, harks from industrially saturated northern Montréal. From the outside, *Le Journal* looks like a 25 year-old factory and, inside, like the office of a medium size business. *La Presse's* headquarters is a large, modern skyscraper — with nothing to distinguish it from other downtown head offices. Mirroring its intellectual/independent image, *Le Devoir* is in an old, picturesque apartment building on St. Sacrement.

I spoke with a journalist from each paper and though none of the three should be taken as an official representative of his paper, each writer did reveal something of the different attitudes and styles of the Francophone press here.

*Le Devoir* editorialist Jean-Claude Leclerc looks like a social science professor and he talks like one too.

Leclerc was unequivocal when asked if a newspaper has a political role to play.

"Yes, certainly. Many newspapers were founded to exercise a political role, whether it be a partisan role with a particular organisation, whether it be in an independent manner. But newspapers were not originally founded to inform the public nor to make money but to launch ideas and debate. I think that these are the roots we find right at the beginning of the Western press.

"But later the newspaper became a means of information, a means of broadcasting advertising. There was a transformation of the role of newspapers. The newspapers now assume many functions — a commercial function, an informational function and an editorial function."

These functions are reflected in the division of labour among Montréal newspapers.

The editorial aspect of the business is clearly the backbone of *Le Devoir*. More so than the other two, *Le Devoir* deals in ideas not ads.

"It is independent but it is not a neutral newspaper. It is not a newspaper that is going to abstain from participating in political debate. On the contrary, the

"*Le Devoir* is the newspaper of an elite... which doesn't have the intellectual leadership now in comparison with the past with Claude Ryan. The elite intellectuals are going to continue to buy it, but they'll also buy *La Presse* or the *Gazette* or the *Globe and Mail*. But there is a small French Canadian elite who still holding on to *Le Devoir*."

If *La Presse* is the middle of the road — with strong editorial copy, more business coverage than the other two but also lots of sports (they now have a pull-out sports tabloid) — *Le Journal* is at the other end of the spectrum.

As Marsolais defined it, "C'est axé sur les trois S: sex, sport et sang."

I asked Bertrand Raymond, sports columnist at *Le Journal*, if he believed his was the most important department there.

"Definitely. Sports are 50 per cent of the space in *Le Journal de Montréal* and the other 50 per cent goes to general news, business and entertainment. We know from surveys that sports has allowed *Le Journal de Montréal* to *s'implanter* and it is still sports that favor it today."

*Le Journal* was started in 1964 while a several-month-long strike paralyzed *La Presse*. *Le Journal* immediately swallowed an audience of 50,000, which dropped to a measly 13,000 when *La Presse* resumed publishing.

*Le Journal* reacted to this loss by splattering readers with sensationalistic news reporting and a strong, large sports section — eventually becoming the biggest selling paper in the city.

The three responses to a question about Montréal as an environment for journalism gave a good indication of their different outlooks — which have at least something to do with the corporations they work for.

Leclerc, not surprisingly for *Le Devoir's* Number-2 editorialist, rambled on about Montréal's cultural diversity and its intellectual pluralism.

Marsolais thought the question was irrelevant, believing every big city to be more or less the same. The *La*

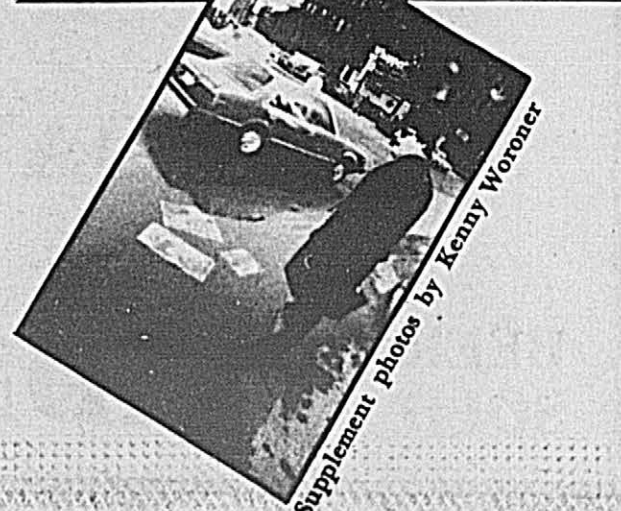
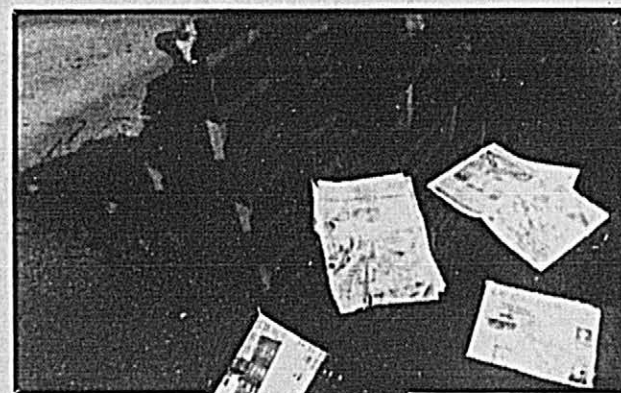


and *Mail*). The arts section is sometimes too esoteric but it has several very strong writers. The international (and especially Third World) coverage beats hands-down anything in this town. It's also a great way to learn French — if you can understand *Le Devoir* editorials, consider your reading skills at a functionally bilingual level.

On its 100th anniversary, *La Presse* is improving, especially since Michel Roy (formerly of *Le Devoir*) took over as main editorialist. The culture section is better than the *Gazette's* (I know that's a pretty small achievement) and it doesn't degenerate into elitism.

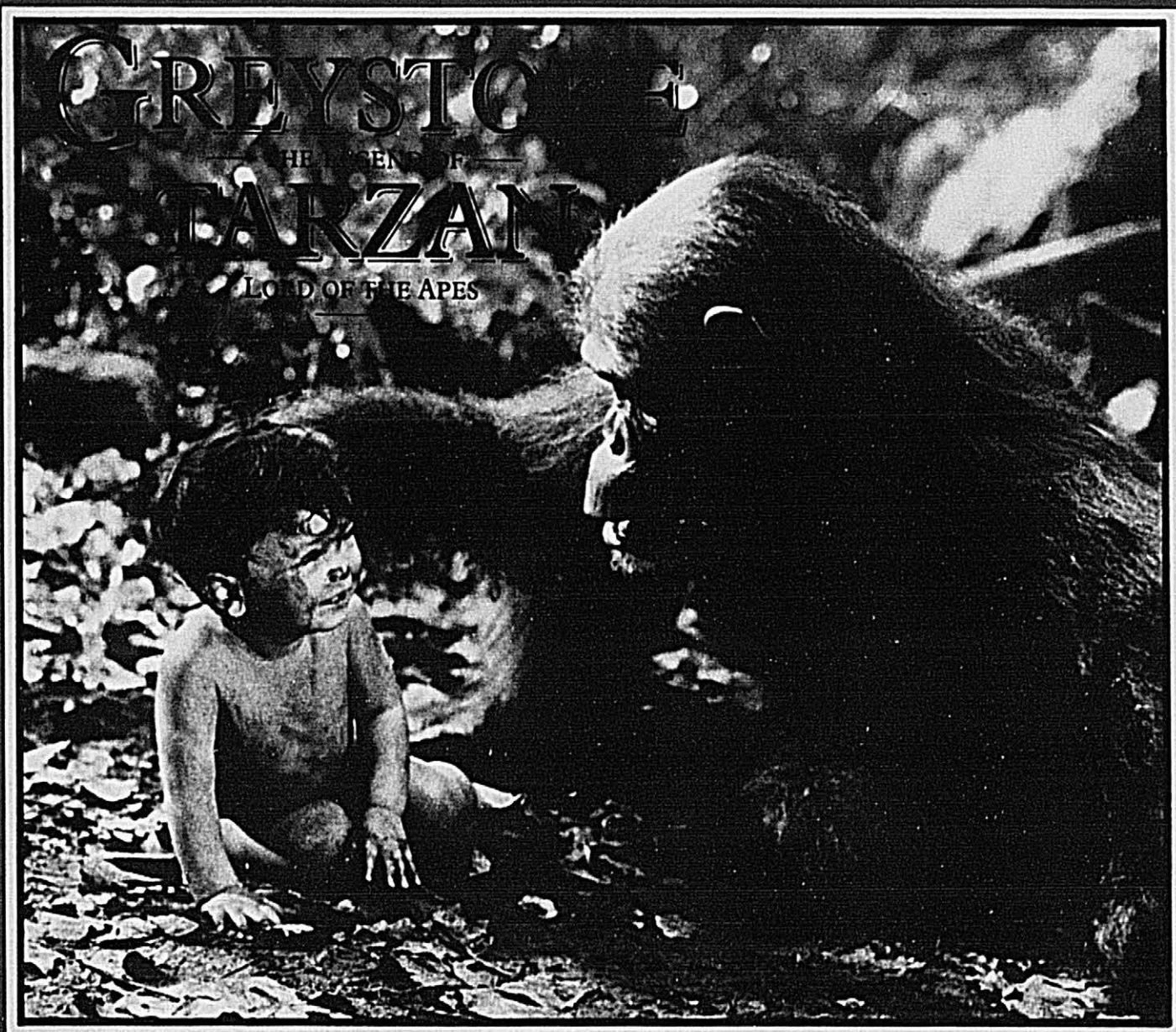
Little can be said for the standard violence/sex/sports formula that *Le Journal* follows. For dedicated sports fans only.

• Sors de ton ghetto anglais.



Supplement photos by Kenny Woroner





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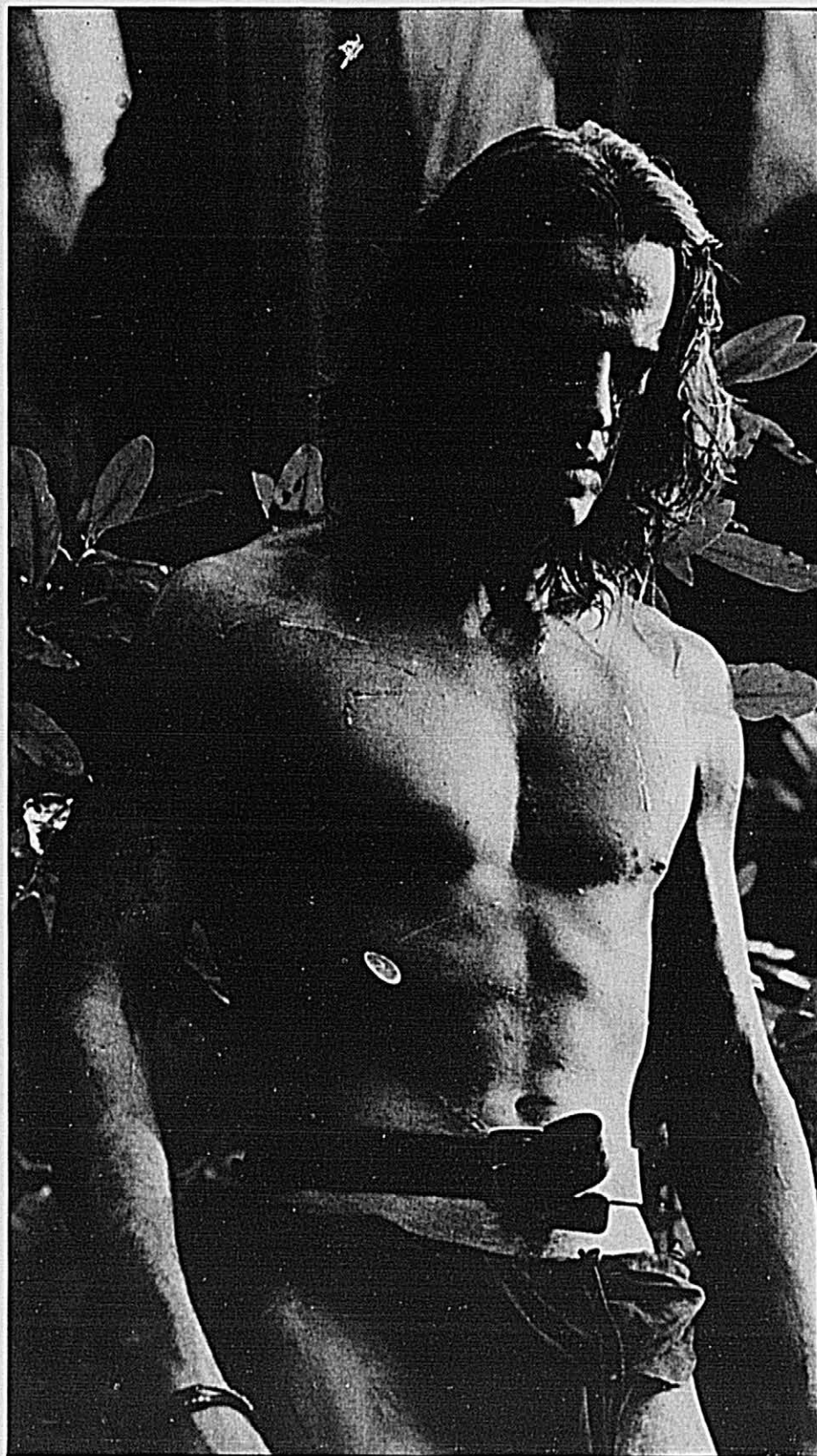
**TRIBUTE** SPECIAL  
EDITION!



GREYSTOKE, THE LEGEND OF TARZAN, LORD OF THE APES

# GREYSTOKE

An Epic For All Ages



“Half of me is the Earl of Greystoke; the other half is wild!” cries a young nobleman standing poised like a predator; his teeth bared in a gesture of primal fury. The unlikely setting is the gas-lit elegance of an Edwardian drawing room. This duality is the focus of the new **Greystoke, The Legend of Tarzan, Lord of the Apes**. It marks the first time Edgar Rice Burroughs’ mythic masterpiece has been filmed as Burroughs’ actually conceived it.

Epic in scale, **Greystoke** represents a monumental film achievement for both director-producer Hugh Hudson (*Chariots of Fire*) and Warner Brothers Inc. This classic concerns the legend of a man torn between society and the jungle. States Hudson: “My film is about the search for meaning, including the meaning of God. It’s about coming to terms with evil. Tarzan is everyman, and he is also everyman’s idealized projection of himself. This is why the story has continued to appeal to so many people. . .”.

For **Greystoke**, Hudson surrounded himself with some of the finest talent in the business. Among them the late Sir Ralph Richardson, Oscar nominee Ian Holm (*Chariots of Fire*), Oscar winning cinematographer John Alcott (*Barry Lyndon*) and Oscar winning special makeup man Rick Albert (*An American Werewolf in London*). Talented screen newcomer Christopher Lambert stars in the dual persona of the 7th Earl-Lord John Clayton and Tarzan—Lord of the Apes. International model Andie MacDowell, well known for her Calvin Klein advertisements, makes her motion picture debut as Jane Porter, the young American woman who falls in love with Tarzan.

One of the locations for filming included Cameroon, Equatorial West Africa for authentic and physically complex scenes in rainforests, tribal villages and picturesque riverbanks—never before utilized for a motion picture.

The story begins in 1886 when Lord Clayton and his wife leave their palatial **Greystoke** estate in Scotland en route to the West coast of Africa. Tragedy soon

(Left) Tarzan, Lord of the Apes (Christopher Lambert). (Opposite page—photos clockwise from top): Tarzan with Phillipe D’Amot (Ian Holm); Greystoke with his love Jane Porter (Andie McDowell); D’Amot teaches Tarzan the art of shaving.

**MOVIES**

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April 1 1984



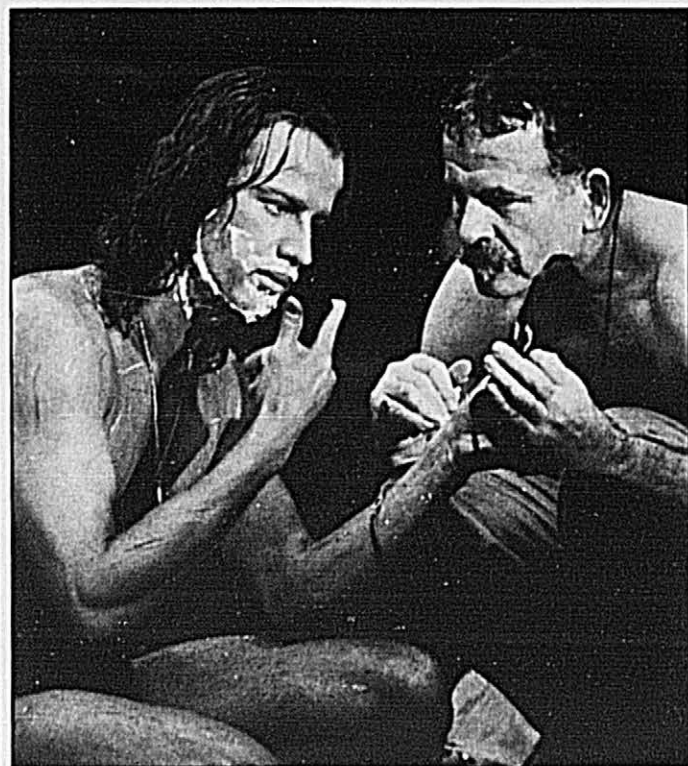
# GREYSTOKE, THE LEGEND OF TARZAN, LORD OF THE APES



befalls the couple as they are shipwrecked off the African shores. They survive to construct a crude shelter but shortly thereafter Lady Alice dies giving birth to a son and heir; the Seventh Earl, Lord John Clayton. The newborn's father soon perishes after an attack by the leader of a roving group of wild apes. The infant is rescued by a female ape who has lost her own baby. The boy grows up wild and free, speaking only the language of the apes. He grows to manhood, challenging adversaries and winning respect among the apes through feats of cunning and strength.

Chaos erupts when a Belgian collector and explorer, Philippe d'Arnot (Ian Holm) is rescued by Tarzan from a pygmy attack. D'Arnot, suspecting Tarzan's actual identity, teaches him some English and manages to communicate to him that Tarzan is a titled nobleman with a family thousands of miles away.

Tarzan returns to Greystoke and slowly establishes his place in Edwardian society as well as in the heart of his schoolmistress Jane Porter. Yet as Christopher Lambert points out about his character, "Intellectually, Tarzan has accepted his status as the Earl of Greystoke, but emotionally he is a stranger in a strange land".





**I**n 1886, following a shipwreck off the west coast of Africa, an infant child became part of a family of apes who raised and protected him.

As he grew, he learned the laws of the Jungle and eventually claimed the title, Lord of the Apes.

Yet, years later, when he was returned to civilization, he would remain uncertain as to which laws he should obey... those of man... or those of the jungle.

Now the director of "Chariots of Fire," captures this epic adventure of a man caught between two different worlds.



# GREYSTOKE

— THE LEGEND OF —

# TARZAN

LORD OF THE APES

A HUGH HUDSON FILM Starring RALPH RICHARDSON • IAN HOLM • JAMES FOX and introducing CHRISTOPHER LAMBERT  
ANDIE MACDOWELL. Music by JOHN SCOTT. Produced by HUGH HUDSON and STANLEY S. CANTER  
Screenplay by P. H. VAZAK and MICHAEL AUSTIN. Based on the story "TARZAN OF THE APES" by EDGAR RICE BURROUGHS



Directed by HUGH HUDSON

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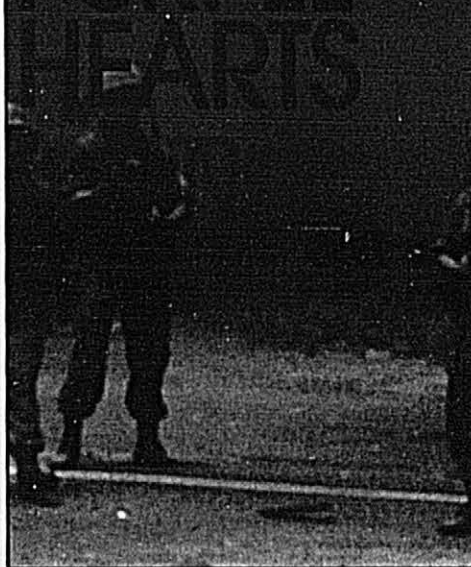


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# LOVE SURVIVES THE VIETNAM WAR

By JANE HAWTIN



**P**URPLE HEARTS is not a movie about the war in Vietnam. It is a film about love struggling to survive in an environment of violence and fear. Director Sidney J. Furie became fascinated by the intensity of relationships that develop out of strife, while filming his last hit, *The Boys in Company C*, also set during the Vietnam War, but a more politically oriented film. So he and Richard Natkin wrote **PURPLE HEARTS**, the story about a surgeon in a M\*A\*S\*H unit and a navy nurse with a traumatic past.

The surgeon is played by Ken Wahl, most recently projected into the spotlight by *Fort Apache, The Bronx*, in which he played Paul Newman's partner. Natkin and Furie had Wahl in mind as they wrote the script but had no way of knowing whether they could actually get him to play the role. Furie says now, "I did not know Ken, never talked to him or his agent, but luckily when we sent him the script he loved it and wanted to do it." Unfortunately they didn't have a woman in mind to play the nurse and spent months interviewing hundreds of actresses before they latched onto Cheryl Ladd. It is an important showcase for Ladd since she has the pivotal role as a woman scarred by the day to day carnage of Vietnam, a survivor.

In **PURPLE HEARTS** Dr. Don Jardian and Nurse Deborah Solomon lock eyes over the operating table where a young soldier they are fighting to save lies dying. They are two of a kind; both blast through red tape and Vietnamese conditions to get the equipment and drugs they need to keep their patients alive. There is no time for judgements about the rightness or wrongness of the

American presence in Vietnam. They have to do an impossible job under insane conditions and they do it.

The suspense heats up in **PURPLE HEARTS** when Dr. Jardian agrees to join a Kamikaze raid to rescue some P.O.W.'s in exchange for a few hours of intimacy with Deborah. But history repeats itself and tears them apart.

**PURPLE HEARTS** was filmed on location in the Philippines. Furie also used the Philippines for the *The Boys in Company C* and knew he could go in there with a minimum crew and get results. Furie explains, "we asked the Philippine film industry what we needed to make the whole film in the Philippines and they said bring a cameraman, a camera operator, and a sound recordist, we'll supply the rest. And they were as good as their word." Since the film is relatively low budget, brought in at 2.8 million, it was essential that Furie be able to create a jungle atmosphere without having to build one on a hollywood set. To make sure he didn't get ripped off for flack jackets and other

Ken Wahl and Cheryl Ladd caught in the emotional crossfire of a romance hindered by their commitment to duty.

costume essentials, Furie scoured the army surplus stores across the country by himself and even dug through the storeroom of one place in Hartford, Connecticut, when the owner refused to look for what Furie needed, because it was on the unheated fourth floor.

Furie was determined that **PURPLE HEARTS** would "look" right. He had the good fortune of meeting a man who took over 300 pictures of Vietnam during his term as a doctor. Those pictures became the sets in the Philippines.

**PURPLE HEARTS** is, in parts, gut wrenching, but necessarily violent—damning war, in general, the way *M\*A\*S\*H* did for television audiences. Furie is not a Fonda, crusading to rub noses into mistakes. If there is any message to his film it is: Love can survive, even if it is born in the midst of death and destruction.

Expected early May!



GOLDIE HAWN ♦ KURT RUSSELL

When America marched off to war  
the women marched into the factory.

From then on...nothing was the same.

# SWING SHIFT

GOLDIE HAWN

KURT RUSSELL: "SWING SHIFT"

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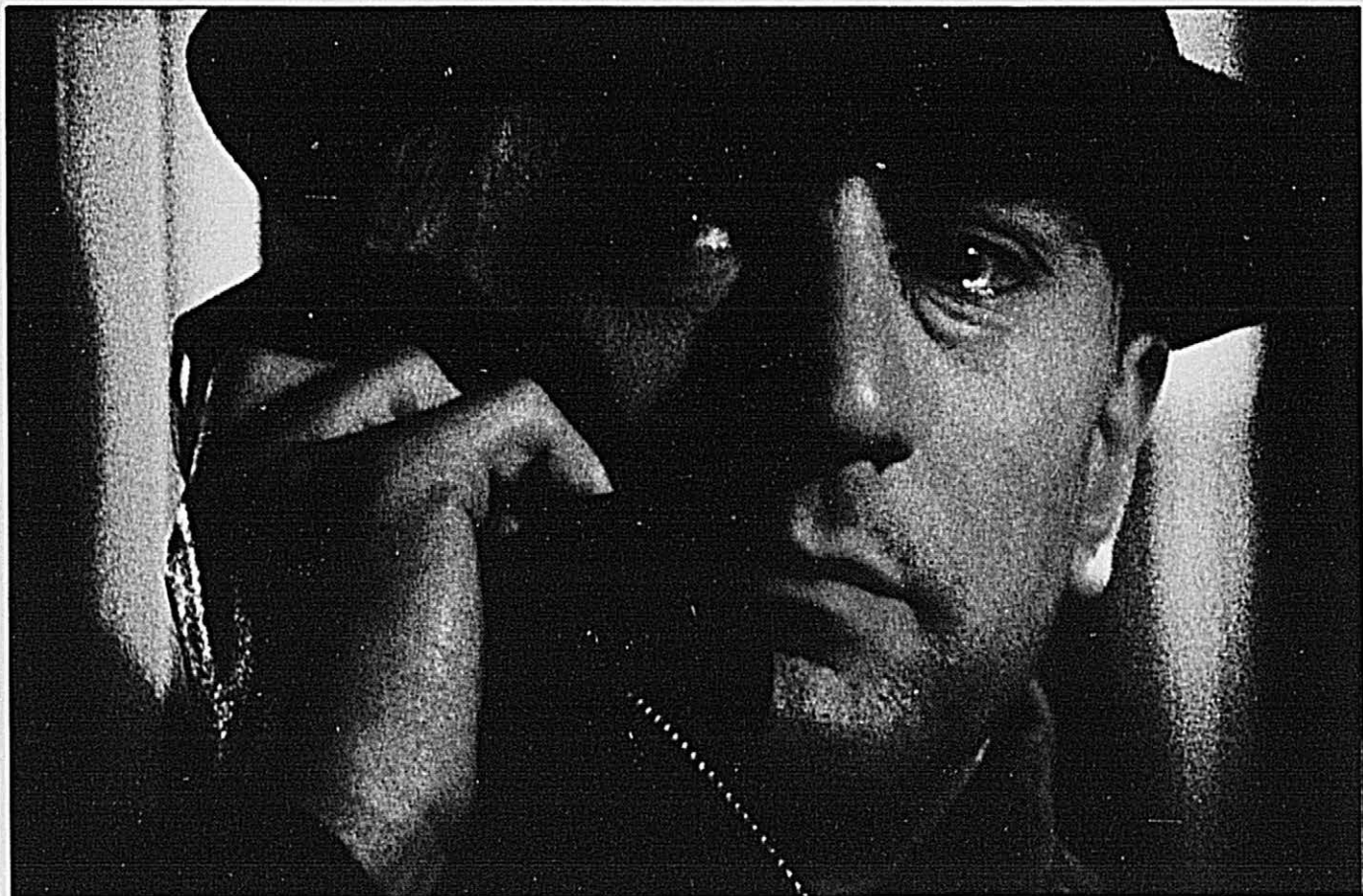
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COMING APRIL 13TH TO A THEATRE NEAR YOU.



DE NIRO'S NEW BLOCKBUSTER

# ONCE UPON A TIME IN AMERICA



**S**ergio Leone's blockbuster **ONCE UPON A TIME IN AMERICA** is a dynamic saga of friendship between men who live in a violent world of corruption and betrayal. They want it all before time inevitably runs out. The cast includes Robert De Niro (*Taxi Driver*, *Raging Bull*); James Woods (*Against All Odds*); Elizabeth McGovern; Burt Young (*Rocky*); Louise Fletcher (*One Flew Over the Cuckoo's Nest*); Tuesday Weld; Joe Pesci and Treat Williams (*Hair*, *Prince Of The City*).

Leone's innovative and exciting filmmaking style made Clint Eastwood a superstar in *A Fistful of Dollars*, *For a Few Dollars More*, and *The Good, The Bad and the Ugly*. With *Once Upon A Time In America* he was determined to give the film an aura of authenticity and beauty. To do this he shot the film in New York, Paris, Rome, Venice, Montreal and Florida.

**ONCE UPON A TIME IN AMERICA** is the culmination of 10 years of Leone's

work. It is the story of four men, David "Noodles" Aaronson, Maximilian "Maxi" Bercovitz, Patrick "Patsy" Goldberg and "Cockeye" Phillips Stein. In 1923 they represented the first generation of immigrants who fled Europe and took refuge in America, where the streets were lined with gold. In the ugly crowded tenements of the lower East Side, Noodles, Maxi, Patsy and Cockeye learned they had to unite to survive. By working together and protecting each other they would escape from their hell hole.

By 1933, the advent of Prohibition, the sacred boyhood bond evolved into "The Company". Profits from illegal booze led to speakeasys, brothels and "pest extermination". Prohibition was a time to passionately pursue love, life and power. These were the years of high hopes and high spirits.

But something went wrong, something so terrible that David "Noodles" Aaronson was forced to flee from New York City. His need for anonymity was so great that he chose to live in exile in

Robert De Niro's explosive role as "Noodles" Aaronson retracing his former life as a New York mobster.

small town Buffalo, hoping to hide forever from the cold-blooded killers out to get him.

Thirty-five years later his past found him. A mysterious letter arrived from New York and like a magnet, pulled him out of hiding back to his roots, back to the slums of the lower East Side, to where it all began.

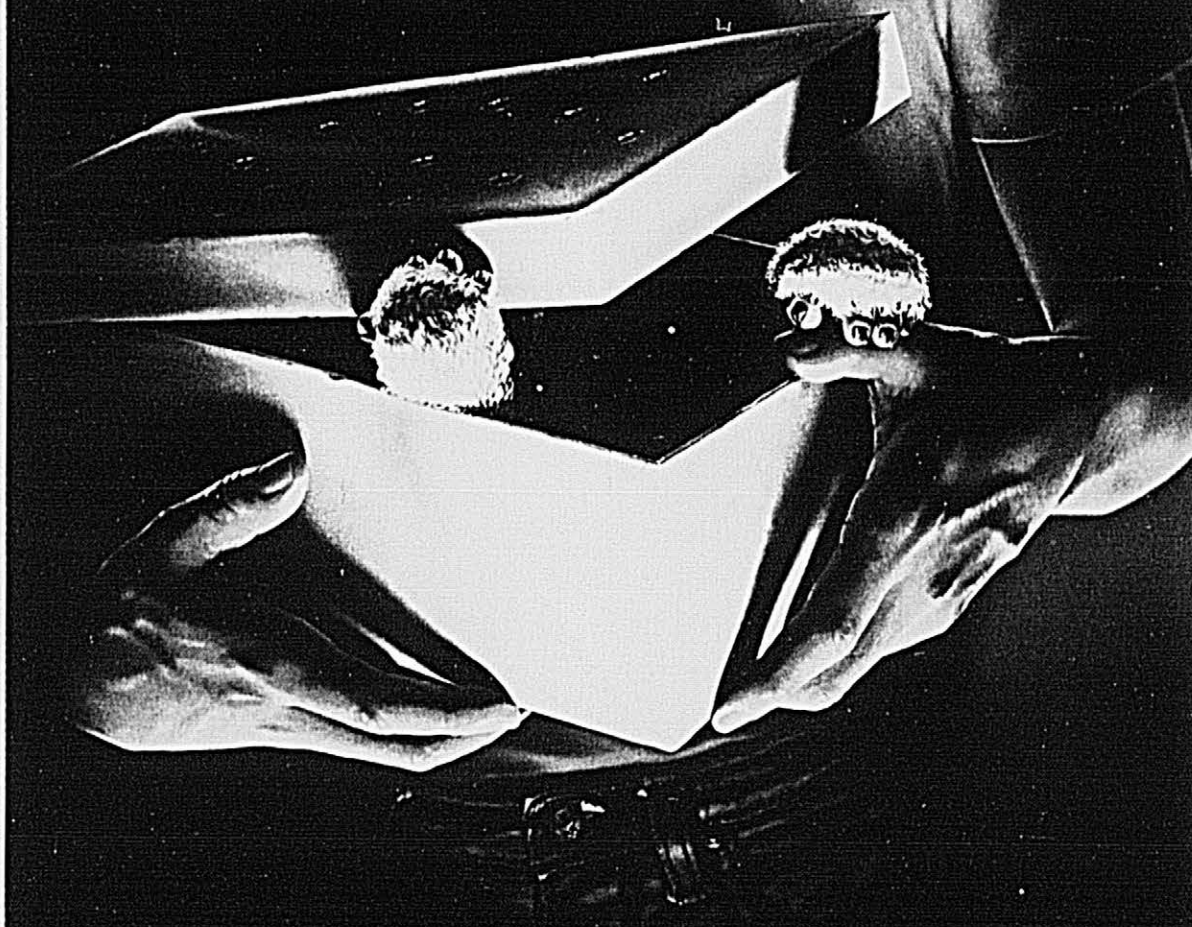
Now, in 1968, only Noodles was still alive. Returning to New York, he retraced his years with his three friends—their youth, their rise to power, their downfall, their deaths. His curiosity drove him to solve the questions that continued to haunt him... about what really happened to his friends, his wealth and his life. Even David "Noodles" Aaronson couldn't begin to imagine the story that would emerge from **ONCE UPON A TIME IN AMERICA**.

Watch for it this June!





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Dangerous.



STEVEN SPIELBERG  
PRESENTS

# GREMLINS


GREMLINS 

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MUSIC BY JERRY GOLDSMITH · EXECUTIVE PRODUCERS STEVEN SPIELBERG ·  
FRANK MARSHALL · KATHLEEN KENNEDY · WRITTEN BY CHRIS COLUMBUS  
PRODUCED BY MICHAEL FINNELL · DIRECTED BY JOE DANTE

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## STUDENTS' SOCIETY BUDGET REQUESTS

Notice to All McGill Student Groups:  
(Submissions will be received from April 6th until  
4:30 p.m., April 30, 1984.)

Budget requests are limited to groups directly recognized by the McGill Students' Council (i.e., organizations classified as "Functional Groups", campus-wide "Interest Groups" or "Society Activities").

Interest groups must have been in operation since January 1, 1984 in order to submit a budget request. Groups submitting budget requests will be contacted regarding their submission as soon as is possible. Interest group budget requests must include in the revenue column membership fees from not less than 30 members each paying not less than \$2.00. These membership fees and a signed membership list must be handed in no later than October 31st, 1984 by any interest group with an approved budget.

Certain interest groups are not eligible to receive Students' Society funds as per Council policy adopted December 7th, 1977. These include groups with political or religious affiliations or beliefs. Any other group which, by the nature of its doctrine, discourages membership by all except those which adhere to that doctrine, as determined by Students' Council, is also ineligible to receive Society funds.

### NOTE:

Applications for Budget forms may be obtained at the Students' Society General Office. Requests, with justifications, should be typed and addressed to the Joint Management Committee. They should be delivered or mailed to: Leslie Copeland, Operations Secretary, Students' Society General Office, Room 105, 3480 McTavish Street, Montreal, Quebec H3A 1X9 NO LATER THAN 4:30 PM, MONDAY, APRIL 30TH, 1984.



Paul Reilly  
Chairman  
Joint Management Committee

## STUDENTS' SOCIETY OFFICE SPACE REQUESTS

Notice to All McGill Student Groups:  
(Submissions will be received from April 6th  
until 4:30pm, April 30th, 1984.)

Any student group on campus may request office space in the University provided the group has been in operation since January 1st, 1984. According to Council policy adopted September 13, 1978, the same groups ineligible to receive Students' Society funds are also not eligible to be given office space in the Union.

### Please note the following:

- groups with office space in 1983/84 will be given preference
- Students' Council reserves the right to assign office space to any new ad hoc committee it may form up to the time at which space allocation for 1984/85 is approved by Council.
- the Joint Management Committee will review all space requests and, at its discretion, will decide which groups assigned space will have to share offices.
- groups recognized by the Students' Athletics Council will be entitled to one office only. This office will be shared by not more than 6 sports clubs as determined by the SAC.

Due to the extremely high demand for space in the Union, it would be highly appreciated if groups which do not absolutely need office space refrain from requesting an office.

In the letter of application for office space, please include any comments or recommendations relating to the physical condition of the club offices, the adequacy of the furniture and accessories and any improvements that should be made.

### NOTE:

There is no specific request form for office space. Requests, with justifications, should be typed and addressed to the Joint Management Committee. They should be delivered or mailed to: Leslie Copeland, Operations Secretary, Students' Society General Office, Room 105, 3480 McTavish Street, Montreal, Quebec H3A 1X9 NO LATER THAN 4:30 PM, MONDAY, APRIL 30TH, 1984.



Paul Reilly  
Chairman  
Joint Management Committee

## Early Course Selection APRIL 1984

Returning Undergraduate  
Students  
Faculties of Arts and of  
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Several departments in Arts and most of the departments in Science are participating in Early Course Selection. Check the notice boards in your department immediately for information, especially dates and times. A list of participating departments is posted in Leacock.

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# Bisexuality and Ernesto

by Marcela Toro

The process of socialization determines our attitudes and ways of thinking. This process includes our sexual disposition, behaviour and preference, and will finally determine what we think is normal and abnormal. According to certain sectors of our society, being heterosexual, monogamous and procreative is absolute normality. For others, *more tolerant of differences*, gays and lesbians become acceptable as long as they "stick to their own kind."

The Italian film, *Ernesto*, based on a novel by Umberto Saba and directed by Salvatore Samperi, deals with all this and more.

Ernesto (Martin Halm), the main character of the film that bears his name, is an adolescent in search of his sexual identity and experience. He has his first sexual encounter with a labourer (Michel Placido) who works for the same company for which Ernesto is a clerk/overseer. The relationship established is one where the dockworker treats him kindly, aware that it's the boy's "first time." The relationship is spontaneous and highly erotic.

The setting is Trieste in 1911, where women (once again) are strictly divided into two categories: the awaiting virgin bride and the whore. This situation is accurately depicted when the odious uncle, Giovanni, gives Ernesto one florin to go and see a prostitute to "become a man."

Ernesto does grow up and becomes aware of his power to manipulate a per-

son in love with him, in this case, the dockworker. Ernesto is not necessarily a cynical young man, but rather a manipulative, bratty adolescent.

This film touches upon a multiplicity of themes: the influence of social class on sexuality and the linkage of heterosexuality to bourgeois society's power and prosperity.

Ernesto has his homosexual affair, to a large extent protected by his social position, while the worker faces imprisonment if caught with the adolescent.

But the plot thickens. Ernesto meets a boy of his own social status, Ilio. The boy engages them in a playful sexual affair until they encounter interference from Ilio's identical twin, Rachel (both played

by the same actress, Lara Wendel). Rachel also likes Ernesto and her affection is returned. But she, in competing with Ilio, realizes her advantageous position since family and society will certainly favour the heterosexual relationship.

Ilio finds himself powerless and angry; there is nothing he can do. If he expresses his true feelings, he will be condemned, while his sister manages to get an official engagement.

The film explores bisexuality and androgyny; for example, Rachel and Ilio's

interchangeable sexual identity.

What is *abnormal* is to put constraints on people to the point where they no longer know how to express tenderness to people, regardless of their sex, repressing their natural impulses towards sexual satisfaction with love.

The characters in *Ernesto* are multi-dimensional and the film doesn't carry a strict message of right and wrong. On the contrary, the images are soft; as a critic mentioned, it reminds us of Monet water colours. The camera move continually from the faces of the characters to the landscapes they inhabit.

The film, shot in Spain, reproduces with detail the atmosphere of the beginnings of the twentieth century. It is very European, and is reminiscent of Pasolini. For some it might be a bit slow, but it keeps you entertained until the very last what-me-worry smile of Ernesto.



Once upon a time in the east...

by Brian Walker

Contrary to popular belief, there is life east of St. Laurent. If you walk along Ste. Catherine, past the zone of creeps and crazies between Place des Arts and St. Denis, east to where you are within sight of the green dome of Théâtre Felix LeClerc and the beginning of Pont Jacques Cartier, you will find the *village de l'est*.

This area was made famous by Michel Tremblay who located most of his proletarian passion-plays in this neighbourhood. In the past few years it has become one of the centers of gay life in Montréal, and is now the site of the city's newest repertory cinema.

You can find Cinéma du Village a few hundred yards east of Danseteria, a block down from Max's, Africa, and Ouimetoscope, tucked away inconspicuously between a barber shop and a French restaurant. The cinema is in one of Montréal's most historic theatres. It was opened in the summer of 1900 as Le Théâtre Nationale and has been through various incarnations since, as a Chinese theatre, as an English burlesque house and as a drama conservatory. The stage still has the extension that was used a few years ago when Gilles Carle filmed Carole Laure there in *Fantastica*.

The theatre was saved from being turned into a porno palace, (the fate of most old Montréal theatres that nobody wants), by a group of men from Priape, a gay shop down the street. They de-

grimed the place a bit, gave it a new coat of colour, put up a few modern paintings in the foyer and opened it on March 2nd.

Director Bernard Rousseau has a picture of the opening night audience on the wall above his desk, and it shows an impressive crowd. Unfortunately things haven't been going so well since. Most of the major newspaper articles on the cinema have put a great deal of emphasis on the fact that it is gay, and that has scared a lot of people off. "A couple of times a week I get calls from women who want to know if they are allowed to come," says Rousseau.

"The reputation also means that many gay men won't come. They don't want to be seen in a place that is known as gay. There are a lot of closet queens in this city."

It's a shame that people have been frightened away, because though most of the films deal with gay themes they certainly appeal to a wider audience. The first one shown was *Abuse*, a sharp portrayal of the mistreatment of children. For the next few weeks they are showing *Ernesto* which runs along fairly familiar boy-meets-girl, boy-loses-girl lines (ex-

cept that there are two men instead of a man and a woman). They are also showing *Querelle*, as well as more specifically gay films like Ripploh's *Taxi Zum Klo*.

One of the problems that the cinema faces is a lack of films. They want to specialise in serious movies with gay themes but they have difficulty getting enough to fill a program. Often films that they would like to show are not available in the city or, if they are, they are only available for television and not for commercial distribution.

But they are trying. Rousseau wants to put together an Andy Warhol retrospective, as well as others devoted to specific themes. Their big project is to bring Rainer Werner Fassbinder's *Berlin Alexanderplatz* to Montréal in June. The film was made for television and is fifteen hours long (they will play it in five three-hour sections). It has already played in Ottawa and many other Canadian cities

but Toronto's cultural colonialization of the country has guaranteed that it will arrive in Montréal last. If Cinéma du Village can get *Berlin Alexanderplatz*, it will be a major coup.

These days, when most of the major rep houses are just shuffling out Hollywood hand-me-downs, it is nice to see a cinema which is willing to track down more interesting fare. The question is, will Cinéma du Village be able to keep itself afloat long enough to win the reputation it deserves? If not, they may end up showing porno films just to stay afloat, and Montréal cinéphiles will have let one more good cinema die.





## VOLUNTEERS ARE NEEDED

for next year's Blood Drive, Program Board and Students' Society Publications

**NOW IS THE TIME TO VOLUNTEER TO HELP OUT WITH NEXT YEAR'S ACTIVITIES!**

### VOLUNTEER FORM

Name: \_\_\_\_\_  
 Mr., Ms., etc. Given Family

Present Address: \_\_\_\_\_  
 Number Street Apt.

City Postal Code Telephone  
 Summer Address: \_\_\_\_\_  
 Number Street Apt.

City Province/State Postal/Zip Code  
 (1) (2) (3)

Summer Telephone Numbers \_\_\_\_\_

#### Volunteer Interest(s):

(Check as many as you wish)

- ☐ BLOOD DRIVE  
☐ PROGRAM BOARD

- ☐ Activities Night  
☐ Concerts/Dances  
☐ Guest Speakers  
☐ Welcome Week  
☐ Winter Carnival  
☐ Special Events

- ☐ STUDENTS' SOCIETY PUBLICATIONS  
 (photography, layout, writing, editing or design)

- ☐ Student Handbook  
☐ Student Directory  
☐ McGill Tribune  
☐ Old McGill Yearbook

☐ Check here if you are interested in getting involved during the summer.

Please indicate any particular area(s) within the activities or interests you checked in which you would like to work: (eg., publicity, logistics, finances, etc.)

\_\_\_\_\_

\_\_\_\_\_

Hand In completed form at the Students' Society General Office or mail to:  
 Leslie Copeland, Operations Secretary, 3480 McTavish, Room 105, Montreal, Quebec H3A 1X9 (392-0930).

## STUDENTS' SOCIETY STUDENT LEADER REGISTRATION



### Attention All McGill Student Leaders

The 1984/85 President, Editor, Chairperson, Co-Ordinator or Chief Officer of any McGill Student Club, Society, Publication, Service, Council Committee or Association must register with the McGill Students' Society NO LATER THAN APRIL 16, 1984.

Registration allows McGill organizations to:

1. be able to book space in other campus buildings at McGill rates;
2. receive the summer edition of the McGill Leader Bulletin;
3. be informed about the September leadership seminar;
4. receive copies of operating manuals for club officers.

Campus Groups not registered by April 16th will be considered inactive and will lose all campus privileges until such time as they are reinstated.

Student leaders must complete the form below or obtain a "Summer Registration" form from the Students' Society General Office, Union 105, 3480 McTavish Street, complete it and hand it in BY APRIL 16TH, 1984 to Leslie Copeland, Operations Secretary.

### REGISTRATION FORM

1. Organization \_\_\_\_\_  
 Campus Address: Building \_\_\_\_\_ Room \_\_\_\_\_  
 Campus Telephone Number: \_\_\_\_\_

2. Your organization is recognized by \_\_\_\_\_  
 (N.B. Only the Students' Society, the 14 faculty and school societies and the Students' Athletics Council have the authority to recognize other campus groups.)

3. Name of Chief Officer \_\_\_\_\_ Title \_\_\_\_\_  
 Summer Address \_\_\_\_\_ Apt. \_\_\_\_\_  
 Postal Code \_\_\_\_\_  
 Summer Telephone (1) \_\_\_\_\_ (2) \_\_\_\_\_ (3) \_\_\_\_\_

4. If you will not be in the Montreal area during the summer please fill in the name and summer address of one member of your organization who will be in Montreal.

Name \_\_\_\_\_ Title \_\_\_\_\_  
 Summer Address \_\_\_\_\_ Apt. \_\_\_\_\_  
 Postal Code \_\_\_\_\_  
 Summer Telephone (1) \_\_\_\_\_ (2) \_\_\_\_\_ (3) \_\_\_\_\_

### AUTHORIZATION TO RELEASE INFORMATION

The Students' Society is often asked for the address and phone number of students holding various positions at McGill. Kindly initial one or more of the following lines authorizing the Society to give the above addresses and phone numbers to those requesting them:

- a) Student leaders on campus only \_\_\_\_\_  
 b) Any member of the public asking to get in touch with the person holding your position \_\_\_\_\_

6. \_\_\_\_\_  
 Signature of Chief Officer Today's Date

Hand this form in at the Students' Society General Office or mail to:

Leslie Copeland,  
 Operations Secretary  
 3480 McTavish Street, Room 105  
 Montreal, Quebec  
 H3A 1X9

## Students fight fee hike

by Amy Kaler

Students filled a room in the Union Building yesterday to discuss strategy for fighting the tuition increase proposed by the PQ government.

The meeting, arranged by the ad-hoc Student Committee to Fight the Fee Increase, took place as a result of widespread student opposition to the increase. The PQ decision, which will hike foreign student fees to \$5,800 and those for out-of-province students to \$1,000, will take effect in June.

A spokesperson for the Student Committee referred to the fee hike as "typical PQ strategy. Hit sector by sector, and hit those least likely to hit back."

There is no correlation between the fee hike and increased government funding for education.

Peter Wheeland, a spokesperson for l'Association Nationale des Etudiant-e-s de Quebec (ANEQ), stressed the economic damage the fee hike would do to Quebec's economy. According to Wheeland, increased tuition would inevitably discourage foreign students who bring money into the province.

"The cost to the government (to educate the foreign students) is \$52 million. These students (according to a University of Guelph study) contribute \$82 million. That's a \$30 million benefit.

Wheeland said study sessions were being organised across the province to disseminate information on the fee hike.

Andrew Foti of McGill Legal Aid noted the bill has yet to pass, and may be fought on legal grounds. The bill contravenes section 6 of the Charter of Rights and Freedoms, which governs mobility rights, he said.

Foti favoured petitioning the provincial Liberals to take up the student's cause. He plans to meet with the Liberal education and justice critics.

VP External Patrick Gagnon did not believe provincial politics could be made to work for students and stressed the need for student unity in fighting the increase.

"We (McGill Student Society) may have our differences with ANEQ, but in this, we stand united. The most important thing is to have all students, including Canadian ones, united," he said.

The next meeting of the Student Committee to Fight the Fee Increase will be tomorrow at noon in room 310.

Meeting of the Committee of Students Against the Fee Hike

NOON Friday  
 Union 310

ALL WELCOME



# Kandinsky sounds off in yellow

by Daniel M. Weinstock

When Vassilyi Kandinsky published the basic text for the theatrical production *Yellow Sound* in 1912, he was unwittingly setting the stage for a lot of subsequent frustration on the part of theatre producers the world over.

*Yellow Sound* was an attempt by Kandinsky to transpose to the stage some of the aesthetic theories which he had initially developed in the field of painting; as one of the church-fathers of non-referentiality in art, he wanted to see whether or not the notion of symbol-laden abstraction could be successfully applied to other types of artistic expression.

*Yellow Sound* was the first result of this enterprise. Yet despite the legendary status which Kandinsky enjoys as an artistic pioneer, his play has only been produced a handful of times. It is currently being presented in its Montreal premiere right here at McGill, that wonderful bastion of artistic risk-taking, in suite 129 of the Education Building.

A cursory glance at the «script» and stage directions which Kandinsky left provides a

very good idea of why even the most avant-garde theatres of the world have been quite hesitant to take on the challenge of producing this play. The great Russian artist only really committed to paper the bare bones of what he wanted it to look like. We get an intuitive grasp of what he wanted it to mean, but the technical aspects of the play were left very much up to the discretion of the producers.

Musical score, choreography,

The students responsible for bringing *Yellow Sound* to McGill have met its considerable technical challenges head-on, and have emerged with a resolutely modern production which is nonetheless true to the spirit of Kandinsky's basic text. Musical score, choreography, pacing, all these vital elements

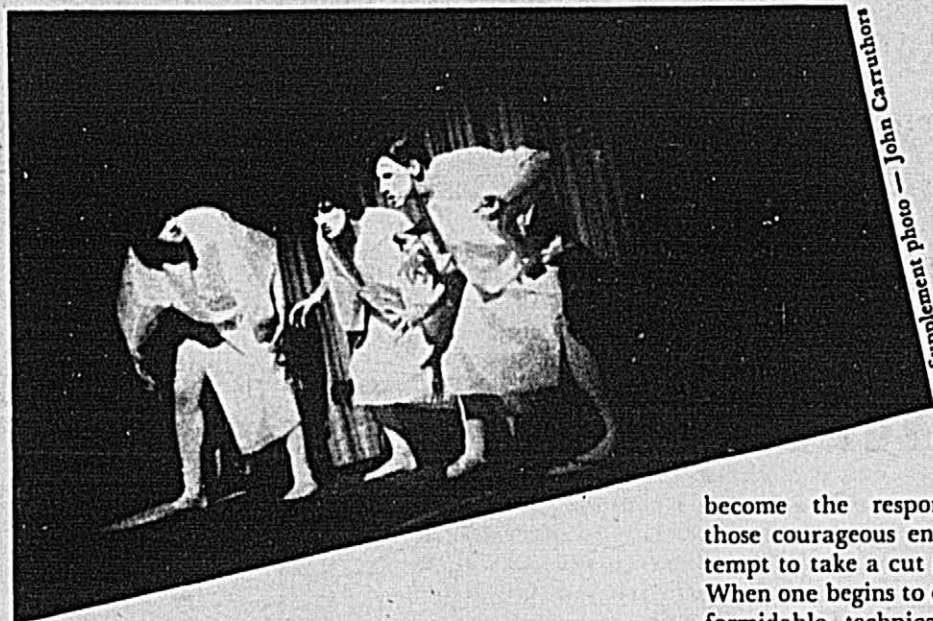
become the responsibility of those courageous enough to attempt to take a cut at the play. When one begins to consider the formidable technical problems which must be overcome in order to put on *Yellow Sound*, producing a Neil Simon revival starts looking better and better...

And yet perseverance rewards the patient and conscientious thespian. This has been made quite obvious by the current production of Kandinsky's theatrical enterprise, which should not be missed by those who thirst for the new and the challenging in the field of theatre.

There is, of course, no point in attempting to say what the play is «about». Kandinsky wanted to liberate theatre from the shackles of referential meaning, as he had freed painting from figurative reality. The play is made up of six brief «tableaux» which convey general ambience rather than specific meaning.

It is therefore a very sense-oriented play, and it is here that its present incarnation succeeds most remarkably. It is visually and aurally stunning, thanks to an appropriately bizarre score by Eric Rosensweig and understated choreography by Michelle Mayers. A number of technical kinks must however be pointed out, pertaining particularly to the set changes, which were much too noisy and distracting for this type of a production, which relies heavily upon creating and maintaining a trance-like effect on the audience.

This is however a relatively minor beef. *Yellow Sound* is a superior production, and those who participated in it deserve credit for having even attempted to produce the play, and respect for having managed to pull it off so skillfully.



Supplement photo — John Carruthers

## Critical kultcha listings critical kultcha Critical kultcha listings critical

by Brendan Kelly  
POP:

**Archie Shepp Quartet:** The late Ralph J. Gleason, columnist with the San Francisco Chronicle and co-founder of Rolling Stone, wrote of the revolutionary jazz saxophonist:

"Archie Shepp's role as a creative artist is to overthrow the government; to rearrange the society in which he lives, to fight death and to create life...."

"Hearing Archie Shepp was one of the most profound musical experiences of my life. I simply was not prepared for it because I had had nothing like it in my experience before. This is not, really, a question of intensity nor of truth but merely to say that the art of Archie Shepp came at me in a form with which I was not familiar. I had, unknowingly, made up rules that said that music must be thus and so in order to be art. But then Archie Shepp proved I was wrong by doing it. He forced me to come to his art on his terms, not mine. He made me listen. And there is no substitute."

*At the Rising Sun (286 Ste. Catherine W.). Till March 31. Tel: 861-0657.*

**Deja Voodoo:** They are celebrating the release of their first album with shows at Station 10 this weekend. Free.

*I'm not sure of the address but it's on Ste. Catherine St. just west of the Seville (on the same side). That's east of Guy for the non-movie fans.*

**The Chromosomes:** One of the founders of the local punk scene, they're back after a long

absence. "The Quiet Music for Quiet People Tour... a soothing evening of live music."

Never one of my favourite bands but if you like loud, fast and abrasive punk, the **Chromosomes** are the band for you.

*At the Hall Bldg. (1455 de Maisonneuve W.), 6th floor, Quiet Lounge (651). Friday, March 30 at 20:00. \$1.99. Tickets at Dutchy's, Underground Records or at the door.*

FILM:

**Return Engagement:** Alan Rudolph's documentary follows space cadet Timothy Leary and arch con-artist/Watergate burglar G. Gordon Liddy on their cross-continent debating tour. Conservative nationalist meets "radical" druggie — and for once, the reactionary is the brighter of the two.

Often funny, occasionally offering insight into 1984 America and also too often dull (mainly because it's about 20 minutes too long). It's also a bit too much U.S.A. navel gazing and back patting (U.S. flags, singing of *America the Beautiful*).

It is still lotsa fun and will probably do well with university au-

diences. Neat weird soundtrack from Adrian Belew.

*At Cinéplex (Metro McGill).*

**A Night at the Opera:** Arguably the Marx Brothers at their funniest (which means amounts of laughter above recommended health-standard levels), this 1935 comedy is about smuggling an opera singer from Europe to America. This leads to one of the most hilarious five minutes in the history of cinema — the scene where everyone is squashed into a tiny ship cabin.

Directed by Sam Wood and starring Harpo, Groucho, Chico and Zeppo Marx.

*At the Seville (2155 Ste. Catherine W.). Monday, April 2 at 21:30. \$1.99. Tel: 932-1139.*

**Mother Kusters goes to Heaven (Mutter Kusters Fahrt Zum Himmel:** Rainer Werner Fassbinder's 1975 film is about a widow Mrs. Kusters. Disappointed with bourgeois society, Mother Kusters turns to the German Communist Party. When the Party only uses her for an election attraction, she becomes

disillusioned with it too. Together with heavily armed comrades, they seize a magazine's editorial office. They take hostages and ask for the liberation of political prisoners.

*At the Conservatoire (1455 de Maisonneuve W.). Tuesday, April 3 at 20:30. \$1.75. Tel: 879-4349.*

**Querelle:** Fassbinder's controversial adaptation of Jean Genet's novel, features Brad Davis and Jeanne Moreau.

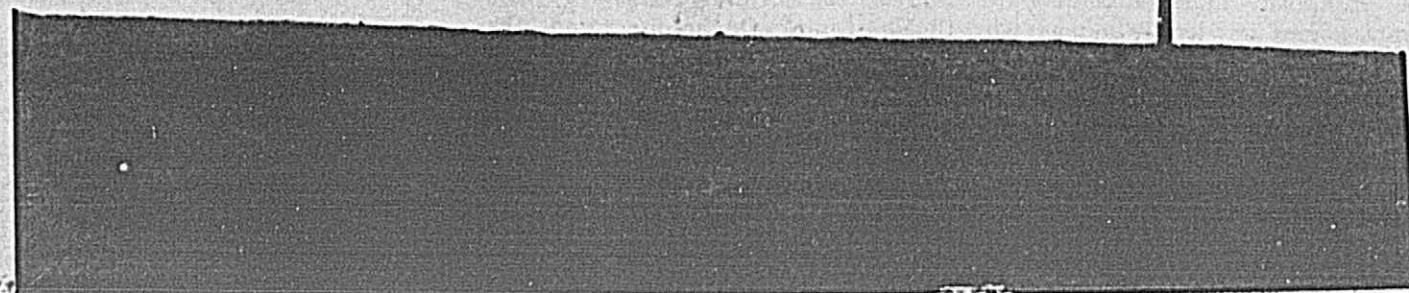
*At the Cinéma du Village (1220 Ste. Catherine E./metro Beaudry). Friday and Saturday at midnight. \$3.00. Tel: 523-3239.*

PHOTO:

**Images Rock:** An exhibition of 30 framed, colour, custom-printed photographs by Mon-

tréal photographer Lawrence Kirsch. The subjects include Mick Jagger (posing on his tennis court?), David Bowie, Diana Ross, Michael Jackson (keeps you guessing if the photo is from before or after the nose-job), Bette Midler, Bruce Springsteen, Bob Dylan, The Police (oh gosh, finally a new wave group) and more.

*At the print Mint (3447 Park Ave.). From April 2 to 30. Tel: 849-2259.*



Supplement photo — Kenny Woroner



# the supplement

## Cinémama feminine and feminist movies

by Suzy Goldenberg

Cinémama, is a five day celebration of women who made movies, movies that were often at the vanguard of the avant-garde.

From the turn of the century until the 1930's women were very active in Hollywood productions as writers, directors and producers. Women's participation stopped abruptly once investors discovered the lucre of American film. The industry grew conservative, leaving little space for adventurous celluloid productions.

Sue Stewart, who helped conceive next week's film series, says organizers chose films that either showed the evolution of the media, or films made by women who lived interesting lives. The thirty-seven movies to be screened are drawn from Québec, Canada and abroad. She says most of the women making films have received little recognition, because they made new and experimental cinema. The male followers, who popularized the movements, were the ones who reaped credit for the evolution of film.

Culled from films made as far back as 1913, the series includes works by Alice Guy, who made the first-ever fiction film; Lotte Reiniger, who pioneered animation techniques later used in Walt Disney's *Fantasia*; Lois Weber who was the most-popular and highest-salaried director in Hollywood in the teens; Maya Deren who crusaded American experimental film in the 1940's; and Barbara Hammer the lesbian filmmaker who was one of the first to portray "deviant" sexuality; and others.

One of the most controversial films in the programme is Marleen Gorris's *Question of Silence*. The plot unfolds around three women who have never met who spontaneously murder the owner of a clothing shop. A female psychiatrist must determine whether the three are sane. Gorris's first feature, it was severely criticized because it shows women being violent to men. It has also been lauded for presenting a radical feminist message in an unusual structure that leaves both male and female audiences laughing at the end. Anticipating an extremely high turn-out at its initial screening, organizers are planning a benefit presentation on April 9.

Playing on the last day of the festival are three Australian films. According to Stewart, women have largely been left out of the Australian film boom. Director Gillian Armstrong has had trouble making films despite world-wide success of her 1979 production, *My Brilliant Career*.

The films are very political and often are made by women-only production cooperatives. *My Survival as an Aboriginal* tells of the struggle of preserv-

ing aboriginal culture and surviving as a woman. It is possibly the first film made by an aboriginal.

Québec filmmakers Veronika Soul and Sylvia Spring, will speak at the screenings. Both have travelled to Australia and met with women making films there.

Speakers will also be present for the "Home Fires" screening of films made during the Second World War. In the beginning of the war when Hitler was winning, women joined the National Film Board to produce propaganda that would bolster the morale of Canadian troops.

Jane Marsh's *Women are Warriors*, is a hilarious and sometimes sarcastic film that shows women, "who once envied their brothers' tool boxes," joining the war effort. Throughout the film, narrator Lorne Greene intones the glories of the "women who are manpower for the United Nations". The scenes of women agriculturalists in Russia are accompanied by stirring music. Like the other earlier films, the NFB products are interesting in their portrayal of women's status then.

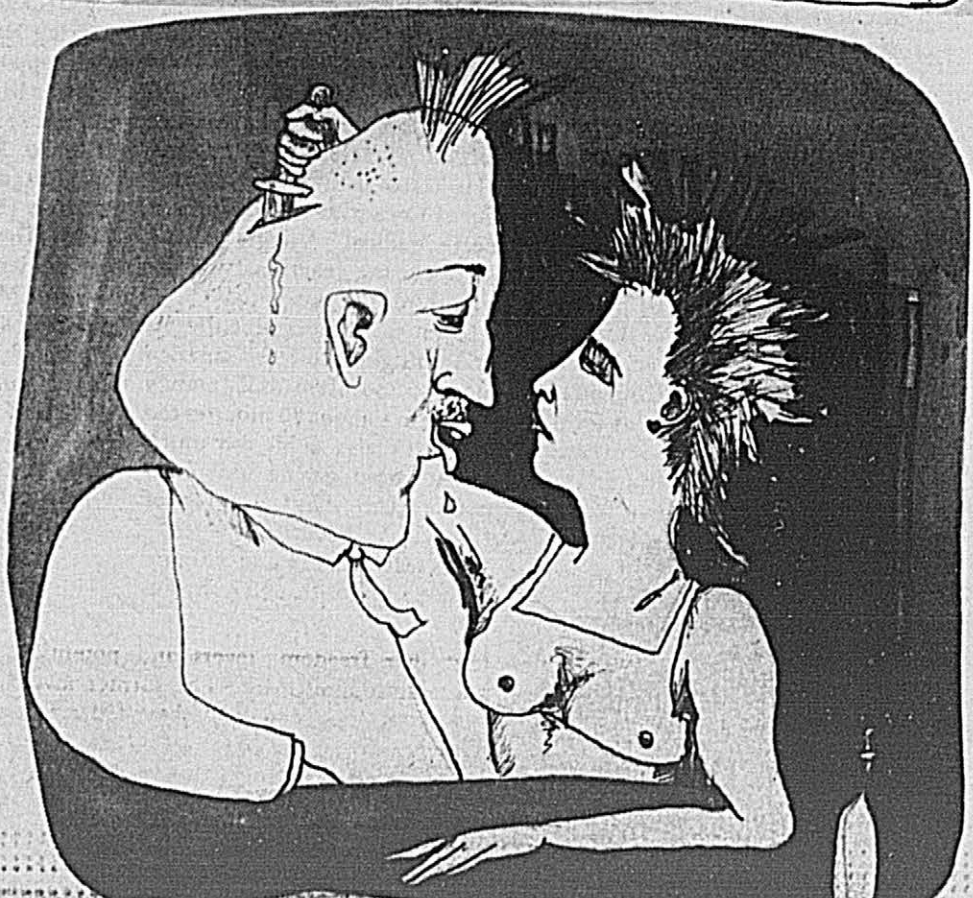
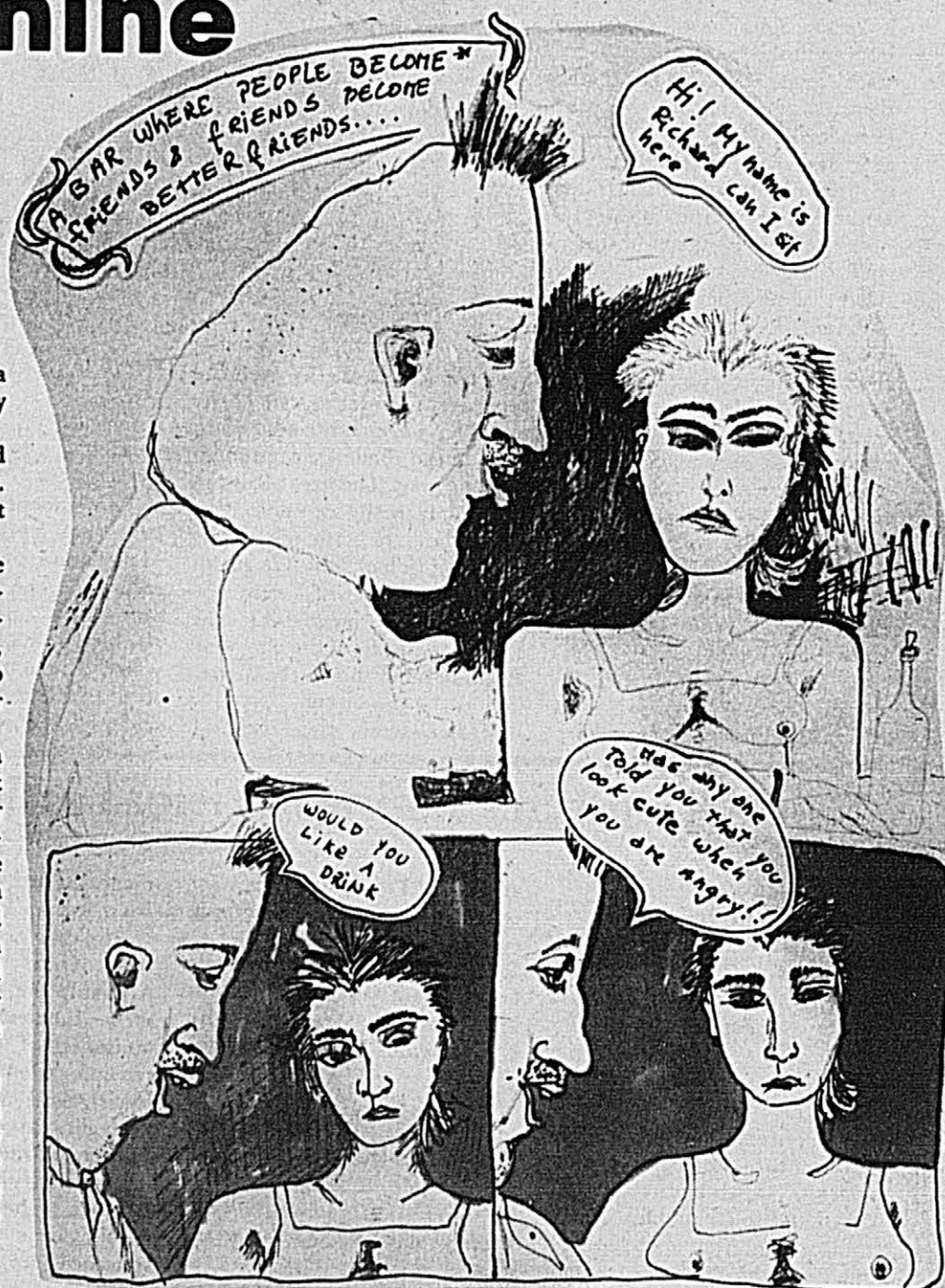
*Meshes of the Afternoon* (1943) is one of the spookiest films on the agenda. Maya Deren's surrealist film is completely silent. Keys and knives drop to the floor without a sound. The film subtly questions sexuality and openly criticises male-female relationships.

The more modern *The Patience of Women is the Power of Men* (1978) also looks interesting. West German director Cristina Pericoli included residents of a battered women's shelter in her film. Addi, the central character, and others describe their mental and physical abuse — but the film also proposes solutions.

Also to be shown is Margarethe Von Trotta's first film *A Free Woman* (1972), which shows a woman re-entering society after a divorce. Von Trotta gained much of notice for her film *L'Amie*.

Like Von Trotta, Mai Zetterling is also an actress-turned-director. Her first work, *Loving Couples* (1964) used flashbacks to tell the stories of three women who are presently interred in a maternity ward. Zetterling's film will be shown along with Barbara Hammer's *Dyketactics*.

Organized jointly by the National Film Board, Powerhouse Gallery, the Cinéma-thèque Québécoise, and the Women's Collective of Concordia, Cinémama runs from April 4-8 at the Cinéma-thèque. It is the first film series of this depth to be shown in Montréal and hopefully the first of a long-running string of annual festivals. Screenings are only \$2.00. Check the extensive Cinéma-thèque schedules for more information.





# The Raincoats trash every myth in rock

by Tim Gauthier

The release of a Raincoats album is atypical of the usual pop process. Rough Trade, their record company, was aware from the beginning that they wouldn't be able to sell more than about 100,000 copies. So, there's no hype — the record is quietly and serenely set free on this earth. So quietly in fact, few people are aware of it.

*Moving* is the third and final release for the Raincoats. They've decided they have gone as far as they can in the group — for the Raincoats, it's time to split.

A tear of regret is shed. Along with The Slits and X-Ray Spex, one has to say, without even flinching, that these women did more for women in rock in the last ten years than anyone else.

When Greil Marcus, writing for *Rolling Stone*, saw them in 1980, he wrote, "within a minute or two The Raincoats seem to have thrashed every female stereotype in rock n'roll."

Rock has generally remained a 'men's club', admitting women only as decoration, or when it served their purposes to have them around. Think back to the Ronettes manipulated by Spector (in fact, try to name even one "girl-group" during the first half of the sixties who wasn't controlled by its producer — Motown, of course, being the largest party guilty of the hitcockian attitude of treating one's stars as "cattle"). Or think of Grace Slick who, possessing a good strong voice, was given a role but hardly a "voice" in *Jefferson Airplane*.

Women remained for the most part curiosity pieces; whether it was Marianne

Faithfull discussing her sexual antics with Mick or even Janis Joplin screeching at the top of her lungs. Yet it was with Joplin that a change actually began to take place — a slow metamorphosis that took another ten years before it surfaced in any kind of healthy shape.

Finally about three of four years ago there was an explosion: women in rock became the major topic of pop journalism. Every female was news, from Debbie Harry to Grace Jones including all those in between. Even this proved to be a problem, for they were not allowed to play the game like everyone else (meaning men, of course). They were taken aside and meticulously investigated as something out of the ordinary.

I'd even go so far as to say something abnormal. From the very start, the music press had trouble dealing with women — they just didn't fit into any of the categories already invented. They looked like four plain-Janes (The Slits, who resembled them in many ways, had a certain flash and a knack for news-worthiness, i.e. sensationalism, that the Raincoats never possessed). Yet it was under that very veneer of homeliness that the roots of a new musical world could be found. Because of this group, many women realised they didn't have to sing like Carol King or Donna Summers to sell records. Lene Lovich, Laurie Anderson, the Roches, the Au Pairs, and numerous others all owe a great debt to these women whether it is a conscious influence or not.

Clearly from their earliest singles, subversion was the key word. They were going to subvert any preconceptions one

might have formed about women in rock. A song like "In Love," released in 1979, exemplifies the philosophies at work within the group.

It begins with some of the most traditional guitar riffs in rock — this is precisely their point — they mean to catch us unaware and destroy rock traditionalism at the same time. From the very second the vocals begin, the listener finds him/herself on unfamiliar terrain — one is literally forced to stumble along with the lurching vocals. The guitar returns and one almost sighs an unintentional sigh of relief.

But The Raincoats know their art. They have merely lulled us into a false sense of security for the second time. The guitar increases at a frenzied pace until it sounds like nothing less than a guitar over-dosed on quaaludes. It was certainly a strident sound for unaccustomed ears, yet one could feel they were pushing the boundaries, having had enough of playing it safe.

In that sense, *Moving* is an evolution — it is still very much a Raincoats album, but work coming from a naturally more mature group of musicians. They simply do not wear their musical ideologies as brazenly on their sleeves anymore. There is a definite sense of confidence which is absent in their earlier work.

One essential point remains unchanged: Of the groups who were born during those early days of punk, they above all, have remained true to those beliefs which caused them to form a group in the first place.

Nowadays, we have groups like The Clash who are claiming to return to their original intentions whereas The Raincoats

never once strayed from theirs. The membership of the group has undergone some changes through the years, although the core (Ana de Silva on guitar, Vicky Aspinall on piano/violin, Gina Birch on bass — Ana and Gina share lead vocals) has remained unchanged.

These explorers of uncharted territory have now gained a sure-footing in their newfound road. They possess a harmonious intent which is not dictated by any outside forces — they have worked at and achieved their own rhythms following the constrictions they have set for themselves.

The Raincoats and their accompaniment create and exude such a lavish wall of sound that one cannot help but be swept away by it. It is a wonderful balance of the musical with the unpredictable — that a song such as "Overheard," a mingling and twisting of lush vocals with a soft background can be followed by a song like "The Body," an experimentation in instrumentalisation with only a suggestion of voices, shows these women are not concerned with compromising themselves. They meant to take chances and it appears to be the only way they can lead their lives.

As the title indicates, even if the group is breaking up, they are moving on. The album is filled with such positive exuberance that we can feel secure we have not heard the last of these women. Pop needs many more like them.

Sadly though, the album is only available on import — sadly because they deserve more attention than they will receive. "Moving" is distinctly a woman's creation though to pick out just exactly what makes it so remains rather difficult.

# The Gazette didn't like it — we did

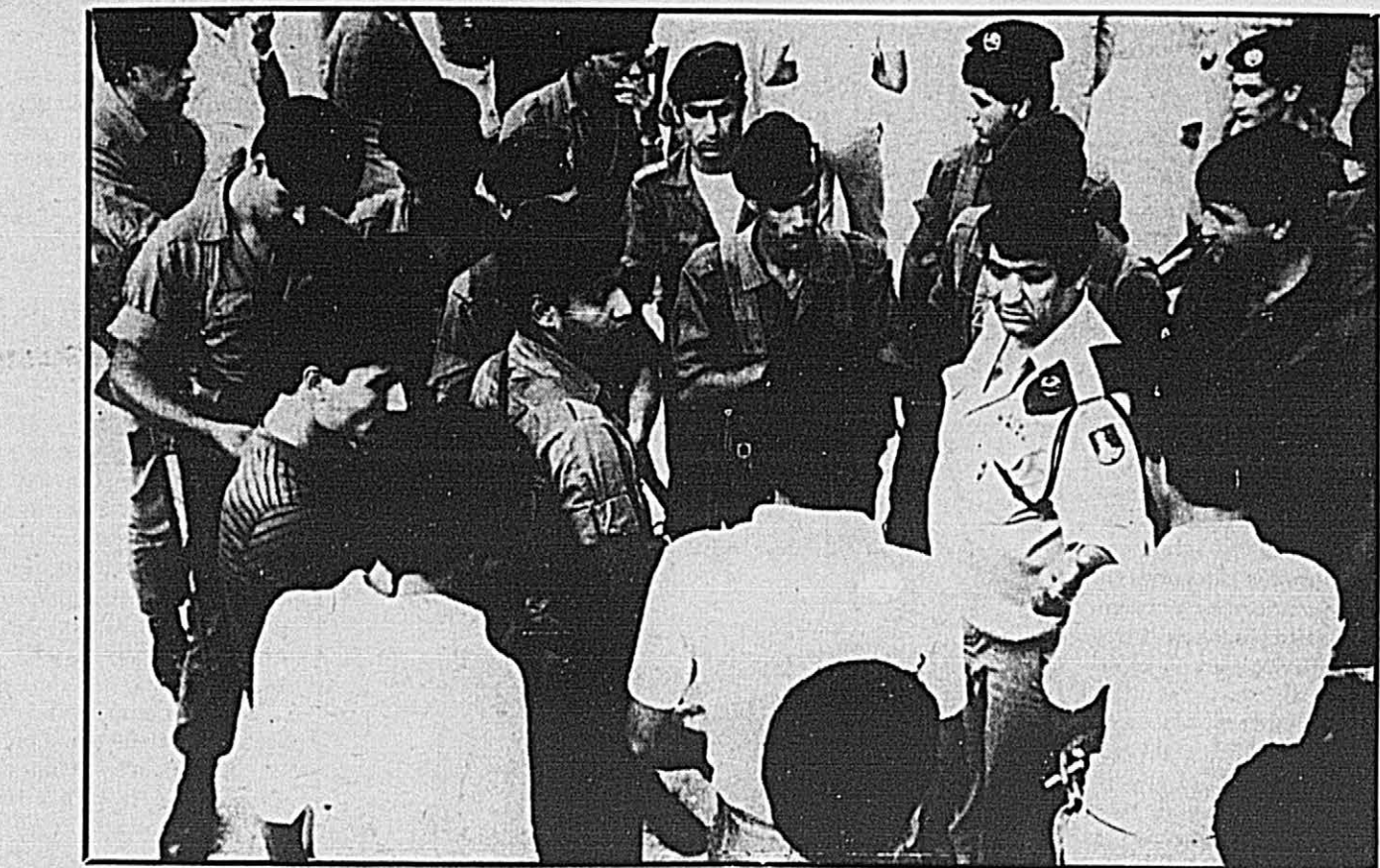
by John Maxwell

Hanna K., Costa-Gavras' new film, does not have the cinematic virtuosity or fast-paced, logical construction of events as in *Z* or *State of Siege*. It doesn't, as does *Missing*, emphasize the allure of established Hollywood stars (Jack Lemmon and Sissy Spacek) as figures of identification, nor does it offer almost surreal scenes that acknowledge a North American sense of alienation and shock at the bloody American backed Chilean coup of 1973.

The film refuses Hollywood-induced expectations (of action, adventure, heroism, violence etc.) and instead, proceeds slowly, remains adamantly understated and avoids conventional realism in favour of an approach that has more to do with real life.

Hanna K. (Jill Clayburgh) is a fundamentally decent, well-intentioned Israeli lawyer of less than heroic stature who is called upon to defend a Palestinian who has illegally crossed the border with documents substantiating a claim to his ancestral home on the West Bank. As the case gains publicity, the court refuses (in keeping with Israel's policy) to recognize the Palestinian's rights and claim to the land. The court offers Hanna and her client a deal: after a public refusal of his claim and 8 months in a detention centre, the Arab (a drifting refugee from the camps of Lebanon) would be granted a South African citizenship. With this politically acceptable identity, he would quietly (supposedly, implausibly) gain ownership of his home.

As the Palestinian becomes Hanna's lover, he enters into conflict with her husband and her former lover. Through these relations, the film's political contradictions and tensions are presented.



KENNY WOODNER

Hanna's French husband (they are separated) is a sad-eyed, compassionate outsider who would take Hanna away — from her freedom, lovers and potential political commitment. The former lover (the state prosecutor and father of Hanna's child) is a rabid Zionist who attempts to convince her, without any but the most ambiguous indications, that the Arab is a terrorist. Like the judicial system he serves, he can see Arabs only as a threat to the state.

In dealing with the relations between these characters, Costa-Gavras refuses to establish a kind of symbolic plane of expression, in which each relation would signify an essential aspect of the political situation, nor does he defuse the politics and emphasize psychologized turmoils of the individuals. Instead, he presents people in a situation which is ultimately political — the politics are woven into specific events in their lives.

In the end, Hanna's good intentions and

sense of justice prove ineffectual in a country where the bottom line is force, oppression and terrorism. Hanna K. clearly sympathizes with the dispossessed Palestinians.

If it does not afford the same kind or intensity of pleasure of Costa-Gavras' earlier work, it is an intelligent film which consciously avoids many of the seductions of mainstream cinema. Slow-paced, lucid and understated, Hanna K. is more concerned with revealing issues than immersing us in action.



## Physics for the uninitiated

# There aint no fucking quarks in here

by Leela MadhavaRau and Albert Nerenberg

Apathy, as with all natural forces, is governed by inviolable laws of physics. Every McGill student should possess a basic understanding of the the laws which govern it. This is best achieved by the memorisation and application of proven formulae. Total apathy is a state which requires large output of energy to attain and sustain it. A knowledge of the following Apathy formulae will be an invaluable asset in your pursuit of wisdom.

### Moderate's First Law

For every opinion there is an equal and opposite opinion

- Therefore, If I hold an opinion which I believe to be right, there is an opinion which will prove me to be equally wrong.
- Therefore, I hold no opinions.
- Corollary: Contentment.

### Law of Conversational Energy

Conversation can always be created but conversation can never be converted into action.

### Computation of the Area of Awareness

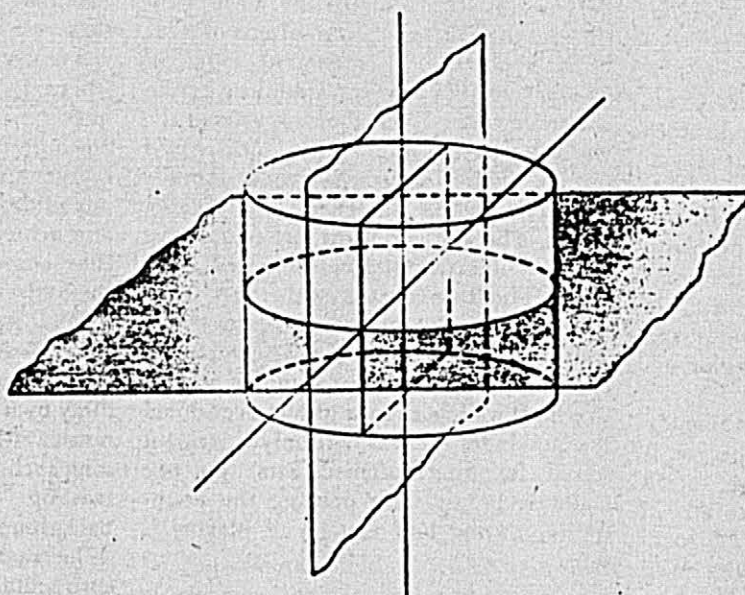
$$A = TT\pi$$

- A is the extent to which the student is aware of happenings outside their own lives.
- Where TT is the chance that one will be unemployed in one's field of study.
- Where  $\pi$  is in fact C/S. Where C is verbal or written communication with other people and S represents the time spent preempting thinking by Sex.

### Law of Gravity

#### Apathetic Premises:

- a)Students attract courses
- b)Courses attract students
- The gravity (weight) of a



course is in inverse proportion to the square of the course's relevance.

Therefore courses with little relevance are grave matters. Relevant courses are pointless.

Homework Question:  
University is taken very gravely.  
Q: Then what do you know about university?

### The General Theory of Relativity

Apathetic Premise: Everything is relative

- If student's beer consumption on a given occasion reaches critical mass, the student perceives the world to be non-existent.
- Similarly, in the case of the world following a nuclear holocaust, students will be

unable to perceive the world to be in existence.

- Therefore, relatively speaking, global annihilation is equal to drinking 17 beers.

### Measuring Apathetic Energy

$$A = 1/2MV^2$$

- A is the amount of energy required to never form or act on an opinion.
- M is the Mass of free-thinking time.
- V measures the degree to which the "ME factor" or the degree of self-absorption has Vacated.

### Properties of Inert Classes

- a) Students mechanically record sound emanating from the professor.
- b) The professor's sounds are always stable and in correct alignment.

- c)Any student asking a question is structurally unstable.

- Corollary: The frequency of the sounds emanating from the professor are always in direct proportion to the amount of confusion the professor is attempting to create.

### Law of Gravitational Acceleration

Any two states of mind, i.e. "stupidity" and "intelligence", leaving the same point at the same time, will reach the same goal at the same time.

•Scientist's Note: puzzling exceptions to this law have been recorded in the case of some professors where the state of "stupidity" has been known to arrive suddenly, excluding all other states of mind.

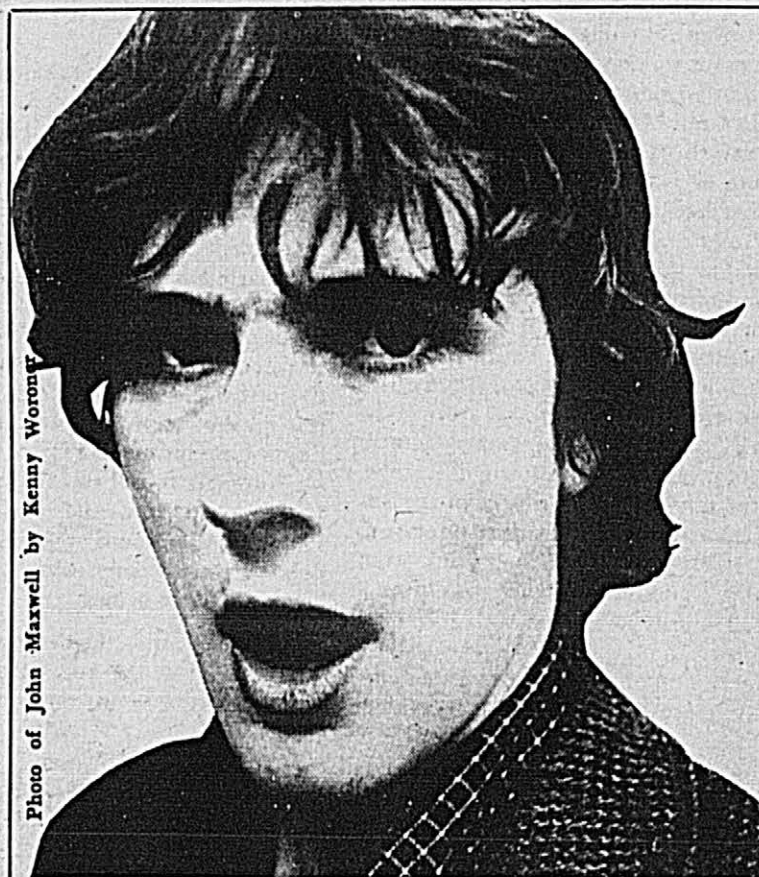


Photo of John Maxwell by Kenny Worony

Final Supplement Edition Preview: Coming to a newstand near you (next Thursday to be precise). Leacock oral bio, Rilke's poetry, Les Belles Soeurs revived, Québec Amateur Theatre Festival, Boy George exclusive interview (nyuk, nyuk),

Julian Samuel exclusive interview (nyuk, nyuk), Michael Jackson as white reactionary, critical kultcha listings for the whole summer, return engagement toasted, players theatre explodes and much much more.

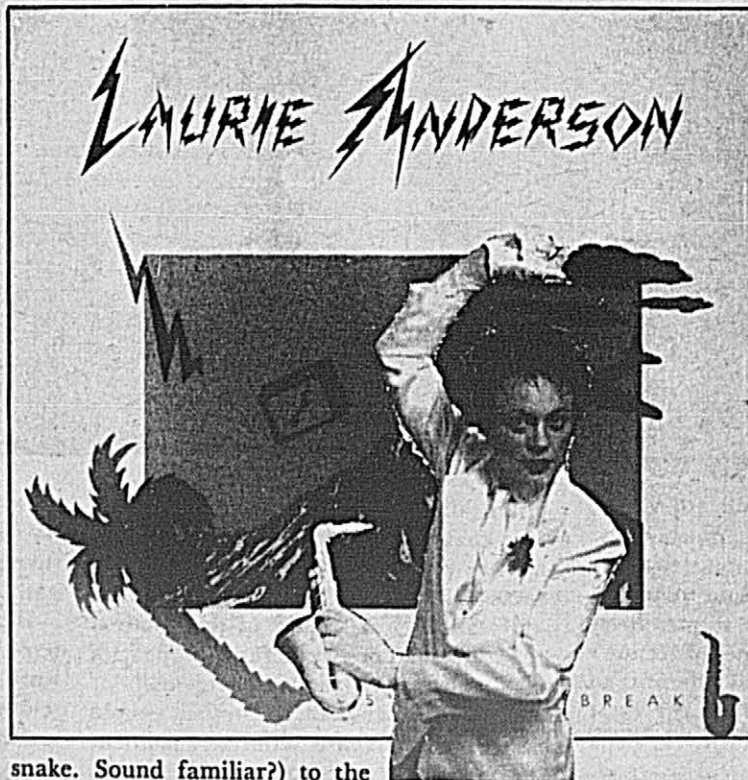
# Laurie: Woman falls in love with snake

by Robert Costain

Walk into any record store and you'll be bombarded with pictures of records, posters of artists, and records on racks, neatly divided into the categories the record corporations have assigned every artist to: new wave, heavy metal, rhythm and blues, disco, classical, etc.

Laurie Anderson's new album, *Mister Heartbreak*, does an excellent job of making you realize just how idiotic most classifications are. The album doesn't fit into any of the categories.

Anderson is a "performance artist" who combines elements of music, the spoken word and video images to convey her ideas. Her forte is storytelling and her stories are interesting observations of life and the people and ideas that she has encountered. Her topics range from the biblical (*Langue D'Amour* is the story of a woman and a man who are forced to leave an island because she falls in love with a



snake. Sound familiar?) to the everyday (*Sharkey's Day*, the story of a man's thoughts and fears over the course of a single

day, compressed into five minutes).

What makes Laurie Anderson

so fascinating is the way she combines music and spoken word into something that is really neither of the two forms of communication. More amazing is the fact that she enlists top musicians like Adrian Belew to create works of art where their own contributions will not predominate.

Belew's guitar work is used to create a specific mood on several of Anderson's compositions. Despite the fact that the particular sound created is something that only Belew could handle effectively, it does not stand out the same way it would in a Talking Heads performance. It is Anderson's artistic statement which predominates.

The only place on the album where Anderson shares the spotlight is on the song *Excellent Birds*, which she co-wrote and performs with Peter Gabriel. In this piece the sound has a definite Gabriel-esque quality. It is an excellent track, but is probably the only one on the album

that will get any airplay, because it is closest to what could be called "conventional music."

Gabriel's presence on the album gives the listener a chance to contrast Anderson's imagery with that of another artist. The strength of Gabriel on the song they co-wrote shows-off the commerciality of Gabriel. It is also a testament to how Gabriel has been able to maintain a meaningful communication in spite of his success.

The album is an excellent one after one realizes that it, unlike the records it is dumped with in commercial outlets, is not for dancing or trashing to. It is for listening.

After the first, superficial listening you might be tempted to dismiss Anderson as a pretentious, pseudo-intellectual. Repeated listenings, however, reveal her to be one of us — a human being — whose art is just an unusual way of expressing emotions and experience common to us all.



# lettersletters

Donald Duck doesn't smoke up

To the Editor:

I laugh in your face, Plumber's Pot. I have been silent for three years; through the farcical "censure" by the Students' Society in 1981-82, through numerous retractions by hypocritical Pot staffers, and through this year's "resignation" of the editorial staff. My philosophy has been one of complacency, believing firmly that the fuel that keeps the Pot operating on this campus is provided by the shock reaction it inevitably generates. So, why do I choose this particular time to make public my hidden detestations? More importantly, why am I so amused?

The Plumber's Pot seems to have sealed its own fate. I will not forecast the imminent demise of the publication, as have so many others before me. I'm sure that the smut will somehow prevail. But the Pot is in trouble. Why, you ask is the Pot in trouble? In the latest issue we are treated to a cover depicting familiar Disney characters engaged in numerous forms of erotic, excretory, and drug-related activities. Within a few hours of viewing this issue, I had initiated correspondence with Disney studios. You see, Disney Studios has a very clean-cut image associated with it. An image that it would like to maintain. It does not take kindly to its characters being depicted in such a fashion. In fact, a significant but little-publicised judgement was granted the studios due to a recent pornographic cartoon of ol' Mickey in an American publication.

So now it's time for bad little boys at the Pot to pay for their sad mistake.

And it will be costly.  
Revenge is sweet.

Name withheld for personal reasons

The rich pay again

To the Editor:

Concerning the front page article, "Fees Rocket" on Monday, March 12, the final statement was a quote by Yat K. Lo, President of the International Students' Association. He said, "without question, students from developing countries will be hardest hit. The paradox is by increasing the fees you are punishing the poor who need it most." This statement is somewhat misleading. It implies that the students attending McGill who come from developing countries are poor in the same way their countries are. This is not quite true. Some students from developing countries are certainly less well-off. These students are sometimes sponsored by governments or agencies. The majority however, come from the Third World's richer classes.

The annual cost for international students here must be around \$7,000 - \$8,000, including tuition, living, travel, and summer expenses. Considering that the Third World students are already paying this, and considering further that the average per capita income in most Third World countries is only several hundred dollars, these students cannot possibly be poor. They may even be richer than many Canadian students who find themselves skimping at this time of the year. Even if no fee were charged, students from developing countries would still need around \$3,000 - \$4,000 just for living and travel — this alone implies that they are not poor.

In addition, those who are truly poor in the developing countries usually come from the rural areas, and are poorly educated. Because of this their educational background is largely insufficient for admission into Québec universities. On the other hand the richer students generally come from urban areas, and have attended their country's best schools.

In most developing countries upward mobility is slow and the poor have little chance of rising to the upper classes, let alone come to study in Québec. For the most part, it is the rich of these countries who have the contacts, the education, and the resources to come and study here. I am just saying that I support the fee increase. I am just pointing out that there is no "paradox". The Québec government is merely asking those who are already rich, to pay more; those who are poor do not even enter into the issue.

John Stuyt  
Anthropology

# CLASSIFIEDS

Ads may be placed through the Daily, Room B03, Student Union Building, 8 a.m. to 2 p.m. Deadline is 2:00 p.m. two weekdays prior to publication.

McGill students: \$2.50 per day; for 3 consecutive days, \$2.00 per day; more than 3 days, \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. *Exact change only, please.*

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print a classified ad.

## 341 — APTS., ROOMS, HOUSING

Apt. to sublet April 1st, option to renew. Cozy 3-1/2, fully equipped. Close to campus (Peel St.), reasonable rent. Call 849-2873 or 844-1824.

BIG, COMFORTABLE 4-1/2 sublet May-August, option to renew, 5 minutes from campus. Furnished or un-, \$360. Call 286-0600.

Apartment to sublet: May 1st to Aug 1st (option to renew). Spacious 7-1/2, conveniently located across from gym, 456 Pine Ave. West. Phone: 286-0174.

Elegant 4-1/2 to sublet from May 1 to Sept 1. Option to renew. Stanley St, near Sherbrooke. Rent negotiable. Call 286-0756.

Apartment to sublet: May 1 - Aug. 30. Modern, sunny, 3-1/2. 10 minutes from campus, 1 block from Steinbergs. Utilities included. Laundry facilities. Balcony, pool, furnished. \$365 or negotiable. Call 286-0436.

Apartment to share: a large, fully furnished, and completely equipped 4-1/2 has an extra bedroom for summer semester. Across from Currie Gym, 5 min. from campus, very nice. (\$190 per month). Call 844-5024.

Bright 3-1/2 to sublet from May 1 - Sept. 1. Close to campus. Option to renew. \$315/month. Completely furnished if desired. Good view of city. 286-0803.

Female roommate needed May 1 for large 4-1/2 furnished apartment on Dr. Penfield Ave. Outdoor pool. Phone 937-4862.

Apt. to share — May 1-Aug 30. Large bedroom available furnished, washer dryer facilities, 15 minutes from campus. Non-smoker preferred. \$150 a month. Call 935-7171.

Sublet share of huge, sunny 7-1/2 apartment May through August with option to renew. Large bedroom. Two balconies with great view. \$133. 286-8263.

Apts. to sublet — 2 apts. on Mountain St. in large high rise building. Building has indoor/outdoor pools, sauna, 24 hour security. Both apts. are large 1-1/2 and fully furnished. One is available April 1-June 29; the other is available June 1 to August 31. \$325/month. Call 488-9566 (day) or 481-0952 (evenings).

Furnished alternative to SPCA!! Come and sublet this sunny 4-1/2, a dog's walk from the Mountain on Durocher. May 1-August 31. Call 286-0496.

1-1/2 to sublet May 1st (option to renew) on Ste. Famille. Fully equipped — even laundry facilities. Wonderful tub, closets, atmosphere. Clean and CHEAP. Call 844-4724.

BEST OFFER TAKEN: for summer sublet with option to renew. Bright, sunny 4-1/2 with spacious balcony. Three minutes from campus. Call 286-1790.

Bird's eye view of Bishop St. 4-1/2 to sublet May 1 to Aug 31. \$390 (negotiable). Call 284-0399.

ESCAPE FROM THE GHETTO! Roommate needed to share large, sunny 4-1/2 near Sherbrooke and Guy. May 1 - August 31. 15 minutes, fascinating walk from campus. \$200. Call 935-3715.

Female roommate needed to share large 4-1/2 with fire place. September occupancy — \$235/month. Must like cats. Call 935-9401 after 6 and weekends.

Lovely Outremont springtime can be yours! Cheap rooms available in sunny 7-1/2 for May and June. Call 495-2270.

On campus, sunny, spacious, fully furnished, quiet 3-1/2 to sublet May 5 to Sept. 5. Rent is \$340 per month including all facilities. Call 843-7124.

1-1/2 clean partly furnished apt. to sublet May 1 - Aug. 31 (Peel & Dr. Penfield). \$205. Call 286-9931. Keep trying.

APP'T TO SUBLET Big sunny 2-1/2; June to Sept.; fully furnished and all incl'd; on University between Milton & Pr. Arthur; price \$245 (negotiable) 286-0632.

Beautiful 4-1/2 to sublet May 1-Aug. 31, option to renew — sunny, freshly painted, close to McGill. \$430. Call 286-1506.

Must see: spacious 5-1/2, minutes from campus near gym. Sublet from May 1st — Aug 31st, option to renew. Furnished or unfurnished, rent negotiable. Call 843-5032.

Starts Mid-April or later: sublet can renew, large livingroom, bay windows, wood floor, beam ceiling, right near Currie Gym/pool and park. 4-1/2; Nancy — 286-0122.

ARE YOU TIRED OF WALKING? How about subletting a spacious 4-1/2 this summer 5 minutes from McGill. All utilities included, semi-furnished, \$350. Call 286-1611.

Clean, furnished 1-1/2 to sublet from May 1st to Aug. 31st. Right across from Currie Gym. \$240.00/month, call 286-0793 any time.

Huge 4-1/2 apt. with large balcony: to sublet May 1 to Aug 31, furnished or unfurnished. Mountain St., corner Dr. Penfield. \$461/mo. Call 845-5642.

Ideal 4-1/2. Newly renovated, bright, hwdw, floors, view, balcony. Bishop St. — near McGill, Concordia, metro. Available May 1 until Aug. 31 with option; \$400 (negotiable). 286-0431.

Large 1-1/2 to sublet April 29 - October 1 (or September 1), option to renew. Pool, sauna, sundeck, laundry facilities. Clean. Originally \$255, now \$235. 989-9656, evenings.

1-1/2 SUBLET. 1 May - 30 June. Renewal option. \$130 (greatly reduced). 488-6945 10pm-2am or try earlier.

1-1/2 to sublet May - August. Option to renew. \$225/month. Lincoln Ave. 15 minutes walk to campus. Call 989-9379 days.

7-1/2 TO SUBLET. May 1 - Sept. 1. Spacious, attractive, furnished, Pine Ave., corner Durocher. 3 bedrooms. Lease renewable to share with one female tenant. Rent negotiable. Call 286-0203.

Spring Sublet: May & June. 4-1/2 in Westmount. Only \$345/month. Opposite tennis courts and park on a quiet street near Atwater Metro. Phone 989-1838 after 10pm or before 9am.

SUBLET — May 1 - Aug. 31 — option to renew: clean 1-1/2, parquet floors, pool, heat, water, furnished; \$230 or best offer; phone 286-1514.

Beautiful 6-1/2 to sublet, may thru August. Hardwood floors and high ceilings. Convenient location near Atwater Metro, small quiet apartment building. Call 935-8359, evenings.

539 Prince Arthur, one block from campus, 1-1/2 and 2-1/2's \$150 to \$280, all inclusive, furnished, 989-1984.

Great opportunity to sublet a spacious furnished 3-1/2 at 3610 McTavish (corner Dr. Penfield) from June 1st to August 31st. 286-8243.

May 1st-Aug. 31st; Sublet 1-1/2; option to renew; Reasonable rent; furnished/unfurnished; near campus; very big; friendly, helpful concierge; call 286-1347.

1-1/2 Apartment to sublet, \$240/month. May 1st to August 31st, furnished. Utilities included except for electricity. Washing facilities available. Across from gym: Call 286-1774.

Roomate wanted to share large, sunny 4-1/2 on Durocher for period May 1 to Aug 31. Non-smoker preferred. Contact Gail before 10, after 6, 288-8704.

SUBLET very large sunny studio — St Marc, de Maisonneuve — April 1st to Sept. option to renew. Furnished, ALL INCLUDED \$210. Leave message Regis 842-8989.

Large, bright 1-1/2 to sublet May to Sept. One block from McGill. Furnished, A/C, all utilities. \$295/mo. 286-1375.

Sublet May 1 - Aug. 31. Furnished, bright 5-1/2 (3 bedroom) on Durocher (below Pine). Will rent by room. Heat and water incl. \$525/\$175 per room. Phone: 845-7493.

SUBLET: May 1 - Sept. 1, spacious 4-1/2, airconditioned, furnished, equip kitchen, close to campus (3421 Drummond), \$485 month negotiable. Call Dave 286-0335.

4-1/2 for \$350 — to Sublet clean, furnished 4-1/2 from May 1 to Aug 31. Ideal location

— 3610 McTavish — corner McTavish & Dr. Penfield. Call 286-0499.

Fully-furnished 4-1/2 to sublet. May-Aug; 5 minutes from campus; across from Currie Gym; near shopping; large; clean; rent negotiable. CALL NOW 286-1085 evenings.

Good'n Cheap Rooms starting from \$130/month. Washer, ping-pong and parking included at house right on University. Starting now or May. Call Gord or Andrew at 286-1624.

INEXPENSIVE 3-1/2, fully furnished on Durocher to sublet May-Sept, 200\$. Large enough for two. Call 286-0489.

SUBLET — very large 3-1/2. From June 1st to Sept. 1st (option to renew), carpeted, 2 min. from Vendome metro. \$235/month. 489-6122.

1-1/2 penthouse on Durocher. May 1 w/ option. \$225 everything included. No bugs. 286-0700.

Spacious, freshly-painted 4-1/2 available starting May 1. Just minutes from campus. Furnished optional with complete laundry facilities. Price negotiable. Phone 849-5587 evenings.

Sublet April-August, one room, \$120 (incl. utilities) — Pine, 5 minutes from campus — student co-op in mansion — sun-parlour, bathrooms, free washer & dryer — 849-1527.

Sublet Durocher 4-1/2, \$350. May 1 - Aug. 31. Sunny, quiet, classic. 286-1098.

SUBLET — May and/or June: 2 rooms in spacious 5-1/2. Rent: \$160 negotiable. 3546 Durocher no. 6, call 288-2927, ask for Teresa or Kate.

SUBLET: MAY-AUGUST. Clean, bright 1-1/2 (quasi-2-1/2) on Prince Arthur. \$200/month all utilities paid, option to renew. Call 844-4196 around supertime.

SUBLET: May 1 - July 1 (option to renew). Beautiful 3-1/2 on Durocher. High ceilings, bare wooden floors and fixtures, bright. Asking \$350/mo. (negotiable) call 849-2076.

SUBLET: Sunny, spacious 2-1/2, May to August. Close to campus, \$250 furnished. Call 286-1406.

Sublet: my share of a large 3-1/2 May-Aug. with option to renew. On University. \$155 including heat. Ask for Camille. 285-8736.

Sublet, spacious 4-1/2 May 1 - Aug. 31. Sherbrooke near Atwater metro, bus and Alexis Nihon Plaza nearby. \$360/month. Call now: 935-3482.

SUNNY, conveniently located, spacious, 4-1/2. Partially furnished, fully equipped kitchen. Available May 1 with option to renew. Rent \$480 negotiable. Call 286-1637.

3-1/2 in Lorne highrise to sublet May 1 - Aug. 31. Super clean, furniture, plants, T.V., included; asking \$360/month w/option; 286-8124.

TO SUBLET: Large, sunny 4-1/2 on Hutchinson. Near gym. Available June 1, earlier negotiable. Option to renew. Call 286-0626.

Westmount: Female grad student seeks roommate (female) for sunny, clean 7-1/2, with fireplace. Quiet street. \$287.50/month includes heat. May 1. 481-7989 after 6:30pm.

Roomate needed to share a large 4-1/2 from April 1-Sept. 1 with option to renew. All included for \$125/month. For more info. call Rita at 684-1324.

6-1/2 to sublet: Huge, powerfull apartment on St. Marc. May 1-Aug31, option to renew. Rent negotiable. 932-1075.

continued to page 10

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Player's Theatre presents



**MUSIC FOR THE DEAF**  
Friday March 30, 12:00  
Morrice Hall 99C  
for information call 392-8989  
392-4837  
by Joe Masour

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LEA 232 12:00 Noon  
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Monday, April 2, 1984

## TODAYS

Nutrition Day — today in Union Building main entrance from 10h-15h00. For info, call 392-5448.

Daffodil Day — Gamma Phi Beta will be selling daffodils for the Canadian Cancer Society tomorrow in the Union Lobby, 11h-16h00.

Forum on Academic Ethics — with Professors Stevenson of Religious Studies, Tomas Pavlasek of Engineering, and Jeremy Walker of Philosophy. 12h00 in Senior Common Room, William and Henry Birks Building, 3520 University. All welcome.

need help...  
**MCGILL  
NIGHTLINE  
392-8234**



Four Views of the Crucifixion — sponsored by McGill Chaplaincy, 16h00, Newman Centre, 3484 Peel.

Designs for Clinical Experiments — by Professor Thomas Louis of Dept. of Biostatistics, 286-1568.

Harvard School of Public Health. 12h30, room 217, Lyman Duff Medical Sciences Building, 3775 University Street.  
Groupe Biblique McGill — Newman Centre (3ième), 18h-19h00, sur la Prière avec Myriam Boyal. Bienvenue.

## CLASSIFIEDS

continued from page 9

Sublet: Bright 3-1/2 on Durocher, near Gyr, carpeted, spacious, furnished or non-furnished, option to renew. Available May 1st-August 31. Good deal! Call evenings, 286-1568.

Sublet, large, warm 1-1/2 room. Apartment located on Durocher near Pine. Lease until End of August, option to renew. \$265/month. Call 286-9841 any time.

SUBLET: 1-1/2, May 1-Aug 31 (option to renew). Near campus. Laundry facilities. \$235/month: utilities included except elec-

tricity. Call Marguerite. 849-1034 or 392-4677.

Summer sublet, female. Air-conditioned, spacious 5-1/2 on Drummond. Furnished, 3 bathrooms \$180/person 286-0792.

**343 — MOVERS**

All local moves done quickly and carefully by student with large closed truck. Fully equipped, reasonable rates. Call Stéphane, 737-7540.

The Ghetto Mover. Need something moved? Closed truck. Very reasonable rate. Reliable. Summer storage available — pick-up & delivery supplied. Call Gary 744-6837.

**352 — HELP WANTED**

Actors, singers, dancers, back stage people, etc. Make your debut in McGill's only original show, the Red & White Revue. Attend the information session 2:00 Saturday at Moyse Hall (Arts Building).

(Motorcyclists — make \$5/hr & gas for riding your bike around!) Need someone patient & responsible to drive motorpace for a cyclist in training. Call 286-8263.

To my blue-eyed Angel...



**BLACKJACK!**

In my book, you  
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MANY HAPPY RETURNS...

Love,  
Pierre

Driver for fruit store. Steady work. To start immediately. Hours 12am-4pm Mon. to Thurs., 11am to 5pm Friday. Must have chauffeur's licence. Knowledge of Westmount, Hampstead, T.M.R. and St. Laurent an asset. Apply 5219 Decarie Blvd. Mon-Sat until 6:00pm.

**354 — TYPING SERVICES**

Term papers, theses, reports, etc. in English, French, Spanish — professional typist, editor, translator — only 2 blocks from campus — 849-9708 before 9 PM try weekends too.

Theses, reports, résumés, etc. 16 years experience in both languages. Rapid service. \$1.50/double spaced. IBM. (2-minute walk from McGill). Mrs. Paulette Vigneault, 288-9638.

Typing IBM Select II. Pick up and delivery at McGill. Call Sue 697-0714.

**356 — SERVICES OFFERED**

Don't have a way with words? M.A. lecturer offers proofreading, editing of term papers, reports, theses. Reasonable. French, Spanish spoken. 849-8954 eves.

GIVE A DAMN! Curious about volunteer work? Looking for future job experience? Community McGill can give advice. Contact us in Union 408. 392-8937.

ELAINE A. ZIMBEL, bilingual BIOENERGETIC/PSYCHODRAMA therapist. The body/mind Connection, individuals, couples, groups. For more information, phone 866-0279.

Summer Storage: conveniently located on University at \$30/month for 6'x6'. Call Gord/Andres at 286-1624.

**361 — ARTICLES FOR SALE**

FOR SALE: 3 piece wicker living room set. Speed Queen washer, dresser, Ikea dining table. Price negotiable. Call 849-4370 after 9pm.

HOW TO WRITE SONGS (book). Send \$3. to: S.D. & Assoc., Dept. MD, 10087 Boul. St. Laurent, Montreal, Que H3L 2N5.

continued to page 12



# MACBETH

Directed by John Whitman

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April 7 at 2:00pm and 8:00pm  
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# CLASSIFIEDS

continued from page 10

**MAMIYA C-330** professional, 6x6, 105mm 1/3.5 lens w/ hood & polarizer, 2 focus screens. 681-5970 or 392-8926 — Stephen.

**MUST SELL:** Bed and bureau, both nearly new and in excellent condition. Great prices! Call 285-8742 or 845-7913.

## 365 — WANTED TO BUY

**RECORDS** and paperbacks (no text books). Top prices paid, any quantity. 844-7604. Cheap Thrills.

**WANTED TO BUY:** Ladies 3 speed bicycle in condition. Call Lynn at 288-5298.

## 367 — CARS FOR SALE

**'78 TRIUMPH TRM;** 5 speed, mechanically perfect. 33,000 miles; rustproofed, stored winters, Blaupunkt stereo; burglar alarm; power antenna, call Alan 286-1705 or 286-1300.

**TOYOTA TERCEL,** 1981, 2 door, 4 speed, white, like new, no rust, excellent engine & transmission, new brakes, original owner, 45 mpg, 53,000 miles, \$4600 cert. cheque. Ralph Vogler 695-6088.

**Quick Sale 1980 1,000 LTD Kawasaki.** 26,000 km. Low-rider style. Headers, new Pirelli rear tire. Best offer as is. Gary 683-5132.

## 370 — RIDES

**Passenger needed** to share gas and driving to Vancouver May 1st. Must be 25 years or older. Call Mark at 285-0238 evenings.

## 372 — LOST & FOUND

**FOUND:** Gold I.D. bracelet with "Anne" printed on it! Call Ron 845-4956.

**FOUND:** A lady's watch in downstairs Redpath Library washroom. Call Sue, 845-6529 with description.

**FOUND:** Pocket watch, Redpath Lounge, call Debbie to identify: 392-8946.

**HELP! "LOST"** — small green zippered makeup bag with contact case. Contents vital. Please return to Stud. Soc. Office or call 286-0340. Urgent! Thanks.

## 374 — PERSONAL

**Feeling blue** in the black of the night? Call McGill Nightline 392-8234. A confidential listening and referral service by students, for students.

## 383 — LESSONS OFFERED

**CPR** — Learn cardiopulmonary resuscitation. Basic life support and recertification courses offered throughout May in the evenings, on weekends and weekdays. To register call 392-6780.

**Spring and summer studio art,** 3 credit courses, in printmaking, ceramics, design, drawing, painting, basic art media, music, drama. or further information contact the Department of Education in the Arts, Faculty of Education. 392-8855, 8857, 8858.

## 385 — NOTICES

**New York Easter Weekend,** three or four days including Greyhound Bus, first class Penta Hotel, representative, discount coupons, taxes and service charges. Limited space 342-5466.

**History Students' Assoc.** has positions as President, Vice-President, Secretary-Treasurer. Please submit nominations with phone numbers and 10 signatures to the History Office by March 29.

**ACCESS MCGILL.** Another year ends. Thanks to all for your enthusiasm. See you at our summer meetings Union B06. 626-2571/392-8965.

**ATTENTION: Women Rugby Players:** Ste-Anne's R.F.C. is starting another successful season. All interested in playing or learning to play rugby contact Karen, 695-9338, Ann 457-5757.

**Break away from apathy!** Join the McGill Cheerleaders. For more information drop by the Student Union Building March 28, 29, 30 from 11:00-3:00.

## 387 — VOLUNTEERS

**MEN 18-35** needed for research on alcohol and male sexual arousal. For more information contact K. Hall 392-5894 (weekdays).

## 389 — MUSICIANS WANTED

**'80's Band** needs bassist and key boardist for recording and shows. Going for the European sound. Enthusiasts call Duncan 457-3691 evenings.

## 392 — PARKING SPACES

**Convenient Parking** right on University at \$30/month. Call Gord/Andrew at 286-1624.

# CANADA

## A Town at a Time.



For just \$325, you can take the train to Canada. All of it! VIA Rail's Youth CANRAILPASS gives you 30 days of limitless travel to Kettle Rapids, Nonsuch, Togo and Bick; Stewiacke, Wetaskiwin, Sioux Lookout and Hectanooga — and anywhere else the train goes. If you're 12 to 22, this is your chance to discover Canada — a town at a time!

If you're on a tight budget, or would like to concentrate on a particular part of Canada, shorter term, lower cost regional CANRAILPASSES are available as well. You can enjoy 8 days of unlimited travel in the Quebec City/Windsor Corridor for just \$85!

VIA's Youth CANRAILPASS lets you see the country as it was meant to be seen — by train! Travel straight through, from coast to coast. Or, when you see something you like, stop and explore. When you feel like moving on, hop the train to the next town. The next experience. And no experience packs more living into 30 days as inexpensively as the 30 day Youth CANRAILPASS.

Invest in the experience of a lifetime. Check out the Youth CANRAILPASS at your local VIA Ticket Office or your travel agent, today!

8 Days	15 Days	22 Days	30 Days	
N/A	N/A	\$220.00 \$300.00*	\$235.00 \$325.00*	Cross Canada
N/A	\$145.00 \$185.00*	\$170.00 \$210.00*	N/A	Canada East of Winnipeg
N/A	\$145.00 \$185.00*	\$160.00 \$205.00*	N/A	Canada West of Winnipeg
\$85.00	\$105.00	N/A	N/A	Quebec City/Windsor Corridor

\* Applicable from June 1 through September 30, 1984. Trips may start or finish during this period. Other trips applicable during remainder of year until December 15, with the exception of the Thursday before Easter to Easter Monday.

A Youth CANRAILPASS entitles the holder to travel in regular coaches. Dayliner, Club or sleeping car accommodation as well as meals may be purchased by paying the applicable supplemental charges.

A ticket for each journey must be secured from a VIA sales office. On certain trains, advance seat reservations are required. No further payment is required, after the VIA Rail Youth CANRAILPASS has been purchased.



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